

BEAUTY AND THE BUCKS!

BEAST BREAKS
RECORDS—IS A SEQUEL
IN THE WORKS?

MARCH 31, 2017
#1459

Entertainment WEEKLY

TWIN PEAKS

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**YOUR
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FIRST LOOK**
AT THE
**TRIPPY
REVIVAL.**
*IT'S NOT
WHAT IT SEEMS.*
BY JEFF JENSEN

2 of 3
COLLECTOR'S
COVERS



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TWIN PEAKS**
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THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ RuPaul



2



3



4



5



1

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4

5

TV RuPAUL'S DRAG RACE

• Start your engines: Lady Gaga, Lisa Kudrow, and Kesha are revving up the best guest appearances in *Drag Race* history. Prepare for sickening looks and shocking twists that'll have the queens shaking in their stilettos. (*Premieres March 24, 8 p.m., VH1*)

MUSIC WE ALL WANT THE SAME THINGS, Craig Finn

• On his third solo LP, the Hold Steady frontman freewheels between riff-tastic guitars, moody bass lines, and piano-driven rock. As always, the set features Finn's soaring poetry.

BOOKS THE HEARTS OF MEN, by Nickolas Butler

• The lauded author of 2014's *Shotgun Lovesongs* returns with a gorgeously crafted exploration of American masculinity, as seen through several attendees of a Boy Scout camp in rural Wisconsin from the early 1960s onward.

PODCASTS S-TOWN

• Get ready for your next podcast obsession. From the creators of *Serial*, this new series begins with a murder investigation that leads to an unexpected turn of events involving a second death, a feud, and a hunt for hidden treasure. (*Debuts March 28, iTunes*)

TV AMERICAN CRIME

• Now in its third season, ABC's social-justice anthology is one of TV's most topical shows. This beautifully acted run, which takes on forced labor in its many forms, is as gripping and provocative as any of the series' previous installments. (*Sundays, 10 p.m., ABC*)



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*Except those naturally occurring in celery juice.

The Must List



6

7

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10

MOVIES KEDI

• Seven street cats in Istanbul are the stars of this beguiling, lyrical documentary, which offers an amazing animal's-eye view of the bustling Turkish city while also focusing on the therapeutic joy the felines bring to their human comrades. (NR)

TV 13 REASONS WHY

• Jay Asher's YA hit becomes one of this spring's most unmissable dramas: 13 (yes) taut episodes work backward to explain the suicide of 17-year-old Hannah Baker, played by luminous newcomer Katherine Langford. Grab your laptop and let the binge begin. (Debuts March 31, Netflix)

MUSIC "PASSIONFRUIT," Drake

• Last year's Song of the Summer king makes another play for the crown with this highlight from his buzzy new *More Life* playlist—a danceable piña colada jam that will be a staple at barbecues and pool parties this year.

BOOKS THE GAUNTLET, by Karuna Riaz

• In this wildly exciting middle-grade debut, 12-year-old Farah teams up with her best friends to outwit, outplay, and outsmart the architect of a complex *Jumanji*-esque board game after her younger brother gets trapped inside.

MUSIC KELLY LEE OWENS, Kelly Lee Owens

• The stunning debut album from this Welsh songwriter-producer is the aural equivalent of a hot-stone massage: It's 45 minutes of gently pulsing electronic beats, sumptuous keyboard hooks, and Owens' heavenly vocals.

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THE WEEK'S
BEST

Sound Bites



TWEET OF THE WEEK

If there's anything I love more than a great movie, it's a fairly good movie from the late '90s – early '00s.
@JohnMayer

"I can't believe how supportive you're being. This is a shock. It kind of makes me want to do it less."

—Hannah (Lena Dunham), who's surprised to hear Marnie's (Allison Williams) reaction to her pregnancy, on *Girls*

"If I were to write a list of everyone who wants me dead, we'll be here all day."

—Margot (Sonya Walger) on *The Catch*

"Of course, we had other issues. She hated that I never emptied the dishwasher. And there were times that I wished she had a penis."

—Larry (John Lithgow) on *Trial & Error*

"She's adopted. She could be talented."

—Bette (Susan Sarandon), on the acting prospects of Joan's (Jessica Lange) daughter, on *Feud: Bette and Joan*

"Hey, Claire, how was your trip to China? Oh, you know, I committed arson and then got killed by an evil ninja cult. It was great. What'd you do this weekend?"

—Claire (Rosario Dawson), talking to herself, on *Iron Fist*

"Drunk people just getting home, welcome to the show. And senior citizens sitting down to breakfast, good morning."

—James Corden on *The Late Late Show*



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Twin Peaks

It's been 25 years since we said goodbye. Thankfully, David Lynch never did. To celebrate the show's return to TV, EW grabbed a slice of pie with all your favorite townies.

BY JEFF JENSEN

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Laura Dern

For more than 35 years, the actress has blazed a singular path in Hollywood. Now, with her series *Big Little Lies* on HBO and her new film, *Wilson*, the dauntless Dern joins EW on an adventure into her past.

BY DARREN FRANICH

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Hollywood at War!

In the 1940s, a band of legendary directors put their careers aside to help America win WWII. Netflix's *Five Came Back* investigates their extraordinary stories.

BY ANTHONY BREZNICAN

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Leah Remini

The outspoken actress opens up about her ongoing fight for change as she films season 2 of *Leah Remini: Scientology and the Aftermath*.

BY JOEY NOLFI

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ON THE COVERS

Wendy Robie, Everett McGill, James Marshall, Sheryl Lee, David Lynch, Kyle MacLachlan, Sherilyn Fenn, Mädchen Amick, Dana Ashbrook, and Peggy Lipton photographed exclusively for EW by Marc Hom on Feb. 3, 2017, in Los Angeles

WARDROBE: ANITA BROWN, JEANNINE BOURDAGHS, KIMBERLEE IBLINGS; HAIR: CLARE CORSICK, CANDY WALKER, BRYN LETCH; MAKEUP: DEBBIE ZOLLER, VICTOR DEL CASTILLO, DESIREE FALCON, KYMBER BLAKE; MANICURIST: DEBBIE/MINILUXE; NAILINGHOLLYWOOD; SET DESIGN: ROB STRAUSS STUDIO; PRODUCTION: ALLISON ELIOFF/SUNNY 16 PRODUCTIONS

THIS WEEK: 3 COLLECTOR'S COVERS!

Let's get Peaky. After a 25-year absence, *Entertainment Weekly* honors the return of *Twin Peaks* with three special covers.

If you want to collect all three, you'll need to head to your local Barnes & Noble, where the Hurleys cover (near right) is being sold exclusively. So pick up your copy today and enjoy over a damn fine cup of coffee.



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Barbara Palvin

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News Notes



A BOX OFFICE BEAUTY

Disney's live-action remake opened to monstrous returns—here's what that means for the rest of the studio's vault.

By Devan Coggan



STEP ASIDE, SUPER-heroes. Disney's live-action *Beauty*

and *the Beast* opened March 17 to a whopping \$357 million worldwide, shattering multiple box office records. Not only did Bill Condon's lavish retelling earn the best PG-rated opening of all time, but it beat out last year's *Batman v Superman: Dawn of Justice* for the biggest March opening ever.

Live-action remakes have been a cornerstone of Disney's film strategy since 2010's *Alice in Wonderland* starring Johnny Depp, and the studio has been steadily mining its library of animated films to huge profits ever since, but *Beauty and the Beast*—starring

Emma Watson and Dan Stevens—is by far its biggest (and technically trickiest) revamp. After this success, the possibilities for the studio now seem almost limitless.

It's no surprise, then, that the Mouse House—which also stores all the Pixar, Marvel, and *Star Wars* films in its arsenal—is charging full steam ahead with a whole slate of live-action reboots, including *Mulan*, *Aladdin*, and more (see sidebar). That vision syncs up pretty well with the man who founded the place. “What Walt Disney did with all these animated classics was that he took these tales that he knew were timeless and he reinvented them,” says Sean Bailey, president of Walt Disney Studios Motion Picture Production. “So we thought, Well, we can reapproach these stories with the very best talent and the very best technology available, and we can try to make them reflect the world around us a little more.”

So far it seems to be working: While a few of Disney's live-action originals, such as *John Carter* and *The Lone Ranger*, have flopped, fans have flocked to see the animated characters they love return to the big screen. “For many audiences, these characters are Disney's superheroes,” Bailey says. “Marvel has Captain America, Iron Man, Thor. Disney has Belle, Cinderella, Simba.”

But if you're worried that *Beauty's* massive box office will motivate Disney to use it as a formula for future films, fear not. Bailey says that the studio sees every film as its own entity. The current draft of the new *Mulan*, for example, ditches the songs altogether. “I think it's dangerous to fall into a playbook approach,” Bailey says. Theoretically, the studio could churn out updates until it has exhausted its entire library, but it's really only looking at updating films that are at least 20 years old. Which means? “No live-action *Frozen* for quite some time,” he says, laughing.

Okay, now that we've crushed those dreams, let's talk sequels. If princesses are the new superheroes, does that mean Disney is setting these movies up as franchises, Marvel-style? Not yet, at least. There are currently no plans for a *Beauty* sequel, but Bailey isn't closing the book on the idea. “I feel like [*Beauty*] is a pretty whole experience, but nothing is off the table if we find an idea that excites us,” he says. And if the studio does decide to greenlight a follow-up, it may not have to look far for inspiration. When asked whether he had discussed a potential sequel, Dan Stevens replied, “Only Josh Gad's ridiculous ideas. That's sort of what Josh does, comes up with mad ideas.” Hey, be our guest, Josh.

Disney Brings Good Things to Life

Beauty and the Beast is just the start of the studio's remake roster. Here are six others hoping for a (box office) happy ending.

BY DEVAN COGGAN



MULAN

Niki Caro (*Whale Rider*) will direct what she calls “a girly martial-arts extravaganza” (and the only remake with a release date: Nov. 2, 2018). Intriguingly, Caro also reveals that this version probably won't be a musical.



THE LION KING

After tackling 2016's live-action *Jungle Book*, director **Jon Favreau** heads to the African savanna. **Donald Glover** is set to voice Simba, and **James Earl Jones** will reprise his role as Mufasa. Circle of life indeed.



DUMBO

Tim Burton launched the live-action trend with *Alice in Wonderland*, and now he's focusing on everyone's favorite circus elephant. Burton alums **Danny DeVito** and **Eva Green** are in talks to star.



ALADDIN

Guy Ritchie (*Snatch*) loves to make films about street-smart nobodies, so it's only fitting that he's set to direct the retelling of the magic-carpet classic—no doubt bringing a fantastic point of view.



CRUELLA

Move over, Maleficent: There's a new villainess in town. Oscar winner **Emma Stone** will join the pantheon of iconic Disney baddies, playing the titular puppy-snatcher from *101 Dalmatians*.



THE LITTLE MERMAID

Original composer **Alan Menken** will be back for Ariel's next trip under the sea, this time with *Hamilton* mastermind **Lin-Manuel Miranda** helping out on the music. We cannot wait to be part of their world.

FIRST
LOOKDAN STEVENS
TRANSFORMS
LIKE THE DICKENS

The *Beauty and the Beast* star books a gig as the famed author in *The Man Who Invented Christmas*. BY CLARK COLLIS

It didn't require the appearance of three ghosts from different temporal planes to persuade Dan Stevens to play *Christmas Carol* author Charles Dickens in the film *The Man Who Invented Christmas* (out this holiday season). "It was a really spooky, intriguing, funny piece," the British actor says of the script, written by Susan Coyne (*Mozart in the Jungle*). "I just thought it was a really fresh take on that whole world. Particularly in England, Dickens is placed on a pedestal. But the guy was, at turns, quite playful and childish, and, at turns, quite dark and not a very pleasant man."

Directed by Bharat Nalluri (*Miss Pettigrew Lives for a Day*) and set in 1843, the film details how a broke and depressed Dickens wrote one of his most famous tales. Jonathan Pryce (*Game of Thrones*) plays his father, and Christopher Plummer portrays Scrooge. "Dickens whips himself into such a state that he conjures these characters," explains Stevens. "Scrooge arrives and haunts him and taunts him. It's quite an interesting dynamic."

Sounds like fans of Dickens—and Stevens—should have great expectations.

RANKING
THE
ACTOR'S
WIG-OUTS

1

Beauty and the Beast
(2017)

Those highlights! Those curls! There's nothing beastly about this 'do.

2

The Man Who Invented Christmas
(2017)

It was the best of wigs, it was the worst of wigs. Points for style, but pass the VO5.



3

Night at the Museum 3
(2014)

Fine, they're extensions. Either way, Lancelot should have galloped far away from these tresses.

Still Missing
Richard Simmons

Missing *Richard Simmons*, the podcast that fueled rumors and reignited public interest in the fitness guru, comes to a close—but leaves us with more questions than answers. BY CRISTINA EVERETT



For six weeks, millions of listeners were captivated—or repelled—by the podcast *Missing Richard Simmons*, with good reason: The eccentric pop culture figure with a multimillion-dollar fitness empire vanished from the spotlight in 2014, opting to live a more private life in his Hollywood Hills mansion. The abrupt disappearance worried fans and confidants alike, including former *Daily Show* producer Dan Taberski, a one-time friend and host

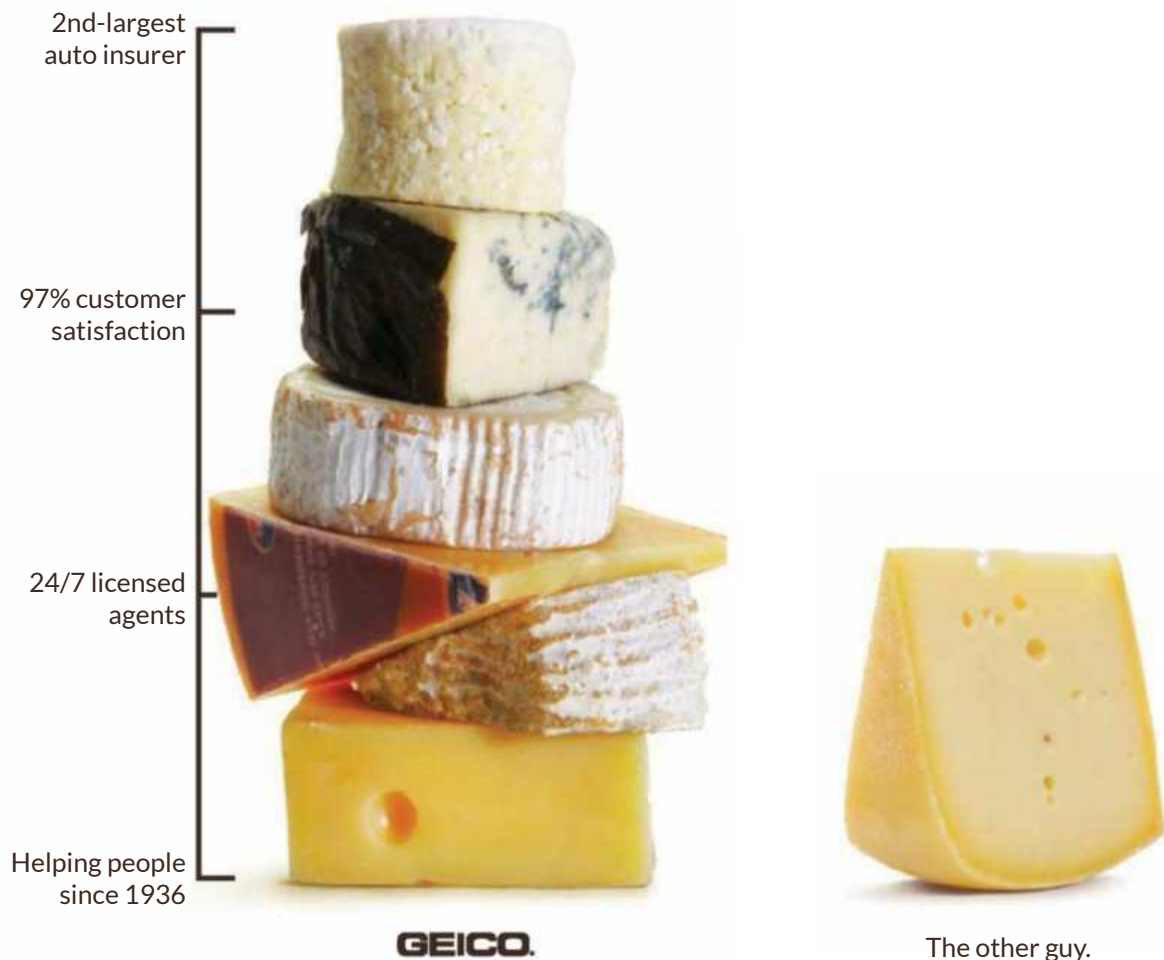
of the podcast, which tracks his quest to find Simmons.

The show was lauded by some for revealing Simmons' empathic nature (he used to call hundreds of strangers in need of a friend) and criticized by others for being intrusive and unkind. It resurfaced old tabloid rumors that Simmons has denied—like that he's depressed or being held hostage—and spurred a welfare visit to Simmons' home by the LAPD. (He's "fine" and appears "healthy and fit," according to

a police officer.) Simmons' own manager, Michael Catalano, told Taberski, "I can't say Richard feels better as a result of the podcast. Perhaps you do."

In the end, we're left not knowing much more than when we started. Taberski never connected with the 68-year-old—he'd been hoping to tape a bonus seventh episode featuring Simmons—offering listeners only this: "The longer you stay in isolation, the world goes on without you. And maybe for Richard, that means freedom."





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IN MEMORIAM 1926-2017

CHUCK BERRY

The icon, who died from natural causes at 90 on March 18, was one of rock & roll's founding fathers. His friend [Joan Jett](#) looks back on his legacy.



(From top) Chuck Berry with Eric Clapton and Keith Richards in 1986; with Bruce Springsteen in 2002



"I was introduced to Chuck Berry's music by my brother, who was a big rock & roll fan. What hit me as a kid is that he was saying something. On songs like 'School Days,' he told stories everyone can relate to. And his diction was incredible—it wasn't mumbling—so you could understand every word, which so many musicians *don't* tend to do. His stories were clear and honest and real. There's nothing to dig for. It's right there.

The way Chuck played guitar, he wrote the book on rock & roll: the bending of the two strings, making this hybrid of country and blues. He is rock & roll music. It wouldn't be here without him. From Chuck, you can hear it in all these other musicians, like Keith Richards. The lineage is just awesome.

Kenny [Laguna, Jett's producer and collaborator] and I hung out with him at his house, Berry Park, once [in the 1980s]. He had his long hair and muttonchops and you're like, 'Damn, that's Chuck Berry!' It was surreal and incredible, just to go out there and be with him. He took us around his farm, showed us all his accolades, like those gold records. And he was so technologically advanced. He had big-screen TVs on the wall, before anyone saw

big-screen TVs, and he'd watch MTV and music channels from all over the world.

Later that day, we went out to eat at a diner. While he was driving, he banged into a motorcycle and just bumped it. He took out a hundred-dollar bill and gave it to the man and it was done. Then I guess he must have cut off a truck driver. So when we got to the diner, the driver came in and started yelling at us. Kenny and I, we're New Yorkers and don't mess around, so we wanted to get into it [with the truck driver]. But Chuck was like, 'Let it go.' It just shows you the kind of crap he had to put up with, with his fame.

The last time I spoke to him was on his birthday [in October]. I wanted to tell him that it was a pleasure to know him and have those experiences with him and that I appreciated his friendship and all he did for rock & roll. His music will absolutely live on and teach people for hundreds of years. You know how people say three-chord rock & roll [like Berry's] seems so boring right now? I'll tell you, if you play a three-chord rock & roll song and you play it right, there's no better music in the world."

As told to Kevin O'Donnell



Joan Jett

THE ESSENTIAL CHUCK BERRY

He left behind dozens of stone-cold classics. These are 10 of the best.

BY JIM FARBER

1 "MAYBELLENE" 1955

Berry's first smash was adapted from Bob Wills and His Texas Playboys' 1938 tune "Ida Red"—but it's one of the first true rock & roll records. It's injected with a riot of the genre's touchstones: the honking guitar cadenza, the vamping vocal cadence, and a wild solo nicked by every guitarist since.

2 "WEE WEE HOURS" 1955

A top 10 hit, this showcases the nuances in Berry's vocals, equal parts longing and eroticism.

3 "BROWN EYED HANDSOME MAN" 1956

Berry slyly tapped into America's fears of interracial romance, treating the subject with subtlety, wit, and determination. "There's been a whole lot of good women shed a tear," he sings, "for a brown-eyed handsome man."

4 "ROLL OVER BEETHOVEN" 1956

This features one of the most irreverent salvos in pop history: "Roll over Beethoven/Tell Tchaikovsky the news!" With that attitude and his volcanic guitar-playing, he didn't just advance rock & roll—he kind of created punk. Berry said as much in a 1980 interview: "[Punk] ain't nothing I ain't heard before.... The instruments may be different, but the experiment's the same."

5 "YOU CAN'T CATCH ME" 1956

This was so essential to rock's DNA, John Lennon lifted its lyrics and riff for the Beatles' 1969 anthem "Come Together."

6 "ROCK AND ROLL MUSIC" 1957

The Magna Carta of rock, covered by everyone from the Beach Boys to the Beatles to Bill Haley and His Comets.

7 "JOHNNY B. GOODE" 1958

Simply one of the greatest rock & roll songs of all time—with one of the most quoted guitar riffs.

8 "SWEET LITTLE SIXTEEN" 1958

Berry's second-biggest hit is a transgressive ode to a schoolgirl who sets off waves of lust from "Philadelphia PA" to the "Frisco Bay."

9 "MEMPHIS, TENNESSEE" 1959

His storytelling was as sharp as his guitar-playing, and on this track, Berry delivers what sounds like an ode to a lover but then morphs into a plea for a long-lost daughter, snatched away by her mother.

10 "NO PARTICULAR PLACE TO GO" 1964

Berry, who was sentenced to prison for transporting a 14-year-old girl across state lines for "immoral purposes" in 1959, seems to allude to that incident here. "I stole a kiss at the turn of a mile," he croons, before later admitting, "I couldn't unfasten her safety belt."

★ (Clockwise from below) Chloe x Halle; Ian McShane and Ricky Whittle on *American Gods*; Dave Franco and James Franco in *The Disaster Artist*



SXSW'S GREATEST HITS

We had our boots on the ground at Austin's 30th annual South by Southwest festival. Ten days and hundreds of screenings and musical acts later, here are our top picks from this reliable generator of pop culture breakouts. BY EW STAFF

CHLOE X HALLE (Music)

On their debut mixtape, *The Two of Us*, the prodigiously talented teen sisters—who are signed to Beyoncé's label—expand on Queen Bey's experimental fusion of R&B and electronica, proving they've got the original material to back up their enormous potential.

PWR BTM (Music)

Queercore duo Liv Bruce and Ben Hopkins blend glitter with addictive guitar hooks and witty lyrics to achieve pop-punk nirvana. Out May 12, their sophomore album, *Pageant*, is loaded with acerbic jams like "LOL" and "Answer My Text."

MONDO COZMO (Music)

Bastille chose Mondo Cozmo to open their tour, and it's easy to see why: Mastermind Josh Ostrander pens lighters-in-the-air alt-rock gems, like "Shine," his anthem about positivity and getting stoned.

AMERICAN GODS (TV)

Faithful fans of Neil Gaiman's sprawling fantasy novel flocked to a premiere screening of the

Starz drama (debuts April 30)—a lavishly produced hour of gothic violence and pitch-black humor introducing an alternate reality of domestic deities.

BABY DRIVER (Movie)

Edgar Wright's latest (out Aug. 11) is a high-octane thriller packed with kinetic car chases and an inspired musical twist—the action is built around and choreographed to key songs that Ansel Elgort's young getaway driver listens to throughout the film.

ATOMIC BLONDE (Movie)

If you liked Charlize Theron in *Mad Max: Fury Road*, don't miss her turn as an MI6 spy in Cold War-era Berlin (premieres July 28). One sequence in particular, featuring no obvious cuts and Theron vs. multiple baddies, is especially impressive.

THE DISASTER ARTIST (Movie)

Could SXSW launch an awards-season contender? It's too early to tell, but a "work-in-progress" screening of James Franco's take on the making of Tommy Wiseau's 2003 cult classic, *The Room*, got a standing ovation.

NBD, We're Just Chatting With Some Geniuses

National Geographic's first scripted series, *Genius* (debuts April 25, 9 p.m.), studies Albert Einstein's life beyond $E = mc^2$. EW's Christopher Rosen took the stage at SXSW with EPs Brian Grazer and Ron Howard as well as stars Johnny Flynn and Samantha Colley to discuss the drama, including a fascinating scene starring Flynn (as young Einstein; Geoffrey Rush plays the older version) where the early 20th century's inherent sexism is laid bare.



★ (From top) Johnny Flynn on *Genius*; the *Genius* panel at SXSW

CHLOE X HALLE: DREW ANTHON SMITH/GETTY IMAGES; AMERICAN GODS: JANTHUS/TARZ; THE DISASTER ARTIST: JUSTINA MINIZ/WARNER BROS.; GENIUS: ROBERT VIGLASK/VANTIONAL GEOGRAPHIC; PANEL: JOE SCARNICI/GETTY IMAGES



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ENTERTAINING Weekly

BRINGING
POP CULTURE TO
YOUR KITCHEN

By Ruth Kinane



DIY DECOR

TAKE THE PARTY OUTSIDE

Spruce up your springtime patio party with these outdoor dining hacks from **Erin Napier** of *Home Town* (Tuesdays, 10 p.m., HGTV)



Out With the In

Bringing your regular indoor dining table and chairs outside "gives the space a more elevated feel," says Napier.



Inflate Your Ice Game

Freeze colorful water balloons and use them to keep drinks chilled in an ice bucket—and voilà: "No melty mess!"



Pick Your Scent-erpieces

Clip herbs, like rosemary and thyme, from your yard and "arrange them on tables in varying-size pitchers," she says.

Sarah Michelle Gellar's Cauliflower Popcorn

Enjoy a lighter, less corny movie night with this take on the go-to theater snack. "We're habitually trained to eat popcorn while watching movies," says the actress. "With this, you eat your vegetables without realizing it—and nothing gets stuck in your teeth!"

CAULIFLOWER POPCORN

- 2 LARGE HEADS CAULIFLOWER (3 to 4 lbs.), halved and cored
- 3 TBSP. OLIVE OIL
- 1 TSP. KOSHER SALT
- 1 OZ. PARMESAN CHEESE (about ¼ cup), grated (or ¼ cup nutritional yeast)

1 Preheat the oven to 450°. Break cauliflower into popcorn-size florets, and place in a large bowl. Add oil and salt; toss to coat. Spread cauliflower in a single layer on 2 rimmed baking sheets; roast in preheated oven until tender and golden, about 25 minutes.

2 Cool cauliflower slightly, about 10 minutes. Sprinkle evenly with Parmesan. Transfer cauliflower to a large serving bowl; serve with napkins.

MAKES 12 SERVING SIZE: ½ CUP
Active time: 10 mins. | Total time: 45 mins.

ADDITIONAL SEASONING OPTIONS

Lemon zest, chopped rosemary, or curry powder.

TO MAKE SERVING CONES

Cut parchment paper into 10-by-10-inch squares. Roll the bottom left corner toward the right edge and readjust until the paper resembles a cone shape. Seal the inside and outside seam with tape and tie with twine, string, or raffia.

Recipe adapted from Gellar's *Stirring Up Fun With Food*, on sale April 4

FAKE YOUR BREAK

If this year's spring break means lying out...on your sofa, then trade binge drinking for binge watching with this list of wet and wild flicks



WHERE THE BOYS ARE 1960

This one put Fort Lauderdale (and Connie Francis) on the map.



PIRANHA 3D 2010

What's a lake trip without huge flesh-eating predators?



SPRING BREAKERS 2012

Sex, drugs, and a demented local gangster/rapper named Alien.



22 JUMP STREET 2014

Narcotics agents undercover on spring break: dope assignment.



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.....

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& THIN
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PEAKS 'N'



▲▲
Sheryl Lee, Kyle
MacLachlan, James
Marshall, Wendy Robie,
Everett McGill, Peggy
Lipton, Sherilyn Fenn,
Dana Ashbrook, and
Mädchen Amick photo-
graphed on Feb. 3,
2017, in Los Angeles

FREAKS

IT'S BEEN 25 YEARS
SINCE WE SAID
GOODBYE TO
TWIN PEAKS.
THANKFULLY, DAVID
LYNCH NEVER DID.
TO CELEBRATE THE
SHOW'S RETURN
TO TV, EW GRABBED
A SLICE OF PIE
WITH ALL YOUR
FAVORITE TOWNIES.

BY
JEFF JENSEN
@EWDGJENSEN

PHOTOGRAPHS BY
MARC HOM





LYNCH

is ready to mess with you again. He sits perched on a couch, with hands folded, in a spacious suite at Hollywood's Chateau Marmont overlooking the street that inspired one of his favorite film noirs, *Sunset Boulevard*. He wears a black suit, white shirt, and thin black tie—and a shy smirk on his weathered face. With his swept-back pouf of sandy hair, the legendary director of *The Elephant Man*, *Blue Velvet*, and *Mulholland Drive*, now 71, evokes the hearing-impaired FBI honcho he played on his onetime TV sensation *Twin Peaks*, or even a latter-day incarnation of the square and strange hero of his first movie, the surreal brain-blower *Eraserhead*. There's a foamy latte in a white cup on the table. Conversation can get in the way of refreshments during interviews, but not today. David Lynch has plenty of time for damn good coffee,

(PHOTO SHOOT) WARPROBE; ANITA BROWN; JEANNINE BOURDAGHS; KIMBERLEE ILLINGS; HAIR: CLARE GOSNICK; CANDY WALKER; BRUNELLECH; MAKEUP: DEBBIE ZOLLER; VICTOR DE LA CASTILLO; DESIREE FALCON; KIMBER BLAKE; MANICURIST: JESSICA LEE; STYLING: JESSICA LEE; SET DESIGN: JESSICA LEE; PRODUCTIONS: THIS SPREAD; TWIN PEAKS: SUZANNE TENNER/SHOWTIME (4); SUCROWAY; PATRICK WYMORE/SHOWTIME



1



3



4



5

DECODING TWIN PEAKS

↓ Either not much has changed in *Twin Peaks* or the owls are not what they seem, based on these shots taken on the set of the revival. **1** Shelly (Amick) and Norma (Lipton) are still working at the Double R Diner. **2** Gordon (David Lynch) and Albert (Miguel Ferrer) are still in the FBI. **3** Andy (Harry Goaz) and true love Lucy (Kimmy Robertson) are still working at the sheriff's department. **4** So is Hawk (Michael Horse). **5** But is Denise Bryson (yep, that's David Duchovny) still a DEA agent or practicing law in another fashion? Our theory: They're stuck in the Black Lodge, living in a nostalgia-trap simulacrum of *Twin Peaks*.



2

because he sure ain't spilling many beans about Showtime's hotly anticipated *Twin Peaks* revival (premiering May 21).

Why did he want to revisit the show after 25 years? "I love the world, I love the people," Lynch says with his pleasing nasal twang, and leaves it at that. Will there be coffee, cherry pie, or any of the other foodstuffs *Twin Peaks* famously fetishized? No comment. "People want to know right up until they know," he says. "It's really beautiful when you go into another world not knowing what you're going to find."

For the spoiler set, this coyness might be pure garmonbozia. (That's *Peaks*-speak for "pain and sorrow.") But for others, the revival is best kept wrapped in plastic until its premiere, so they can enjoy its surprises and revelations in the context of what will surely be an unusual experience. "It's a feature film in 18 parts," says Lynch, who co-wrote the new show with *Twin Peaks* co-creator Mark Frost, 63, and also directed the entire thing. Each "part"—Lynch insists on the term, as opposed to "episode"—will be about an hour long. Will it resemble the serialized soap opera of the original or the fractured, abstract storytelling of Lynch's 1997 psycho-thriller *Lost Highway*? "The honest answer is both," says David Nevins, chief operating officer of Showtime. Adds president of programming Gary Levine, "There's a very compelling spine through the story, yet there are diversions, tangents, fantasy." If the first *Twin Peaks* was black coffee, the second coming sounds like a fancy latte.

THERE ARE 217 ACTORS INVOLVED, INCLUDING *TWIN PEAKS* newcomers Laura Dern, Naomi Watts, Michael Cera, Jennifer Jason Leigh, and Tim Roth. Who do they play? Heh. Lynch won't even say if the original cast are portraying their original

characters, with one exception: Kyle MacLachlan will reprise his role as FBI agent Dale Cooper, subject of an infamous and disturbing unresolved cliff-hanger. He was last seen getting body-jacked by a scraggly denim-clad succubus named BOB (the late Frank Silva) while his soul remained marooned in the Black Lodge, a crimson-curtained underworld of backwards-speaking, jazz-dancing spirits and Jungian doppelgängers. Cooper promises to be, yes, the Lynch-pin of the revival. “*Twin Peaks* is a cosmology,” says Nevins. “What I think is satisfying about the new version is that it’s a deeper exploration of that stuff. What is the Red Room? How does the Red Room work? Where is Agent Cooper? Can he make it back?”

In other words, just another *It Came From the '90s* pop reboot. Yet the new *Twin Peaks* shouldn’t be some ordinary thing, because *Twin Peaks* was never ordinary TV. Made for ABC when Lynch was buzzy from the success of *Blue Velvet*, and the network was sucking wind and open to experiments, *Twin Peaks* transmogrified *Velvet*’s Americana-skewering small-town noir into a perpetual mystery machine wired with the director’s personality and cinematic panache. It contained multitudes, amped to the extreme. Rhapsodic teen love. Sinister supernatural horror. Absurd comedy. Meta winkiness. Simultaneously sincere and subversive, Lynch’s expressionistic melodrama often played like a parody of itself. But *Twin Peaks* contained that, too—in a show-within-a-show called *Invitation to Love*, a kinky, kooky soap.

The quaint, timeless setting was a hub of postmodern lunacy and ancient evil. Twin Peaks was a misty mountain lumber town where kids dressed ’50s and grooved to mournful jazz, blues, and doo-wop. Oddballs abounded: from Nadine (Wendy Robie), an eye-patched strongwoman fixated with inventing silent drape-runners, to a lady (Catherine E. Coulson) who walked around cradling a log. They called her the Log Lady. Obviously.

Everyone had a secret—or 20. No one had more than teen beauty queen Laura Palmer (Sheryl Lee). Her whodunit murder brought to town Agent Cooper, a suave and mystical Sherlock with the demeanor of a Boy Scout who recorded notes for a never-seen Diane via tape recorder. He was bespoke with Lynch’s enthusiasms—for coffee, pastries,

KYLE MACLACHLAN

DALE COOPER

The brilliantly intuitive pie-loving agent

ON THE REVIVAL

“I think it took me six hours and a few cups of coffee to read, but it was wonderful,” says MacLachlan of the new script. The actor especially loves playing Cooper’s dark side: “David Lynch does evil about as good as you can do it. It’s a rock-you-to-the-core type of fear.”





AGENT COOPER

IS A DETECTIVE, AND I ALWAYS
SAY, WE'RE ALL DETECTIVES."

—DAVID LYNCH

trees, Tibetan culture, and, of course, mystery. "David creates these outrageous worlds, but there's a calm in the center—usually the character I play—that in some ways is a reflection of him," says MacLachlan, 58, a Washington native himself, who got his start headlining Lynch's *Dune* and *Blue Velvet*. "Cooper was all on the page. Boyish. Eccentric. Slightly mysterious, maybe slightly crazy. I just breathed life into him." Asked what he loves about his show's hero, Lynch says: "Agent Cooper is a detective, and I always say, we're all detectives."

Everyone involved in *Twin Peaks* was there to play with their ingenious, impish director. "We were anarchists," says MacLachlan. "We were bringing David Lynch to television!" And America was ready for it. Kinda. *Twin Peaks* was an instant sensation when it premiered on April 8, 1990. It was striking escapism for a gloomy, conservative time. We see it now as the harbinger and even progenitor of the movements that would define '90s pop culture: It was indie art house and geek chic, alternative and so very ironic. It was to TV what Nirvana's *Nevermind* was to rock, what Tarantino's *Pulp Fiction* was to movies. It set the stage for *The X-Files* and *The Silence of the Lambs*. Every TV show

about a quirky hamlet bedeviled by a hellmouth or stranger thing should write a royalty check to it.

But *Twin Peaks* also burned bright and faded fast. Lynch was in and out, distracted by other projects. Eventually, so was Frost. ABC mismanaged it, too. Among many debatable choices, the network pressured the creators to finger Palmer's killer early in season 2, gutting Lynch's ambition of milking her tragedy indefinitely for mood and plot. The mojo began to drain rapidly. New writers and directors couldn't replicate authentic Lynch-iness. "There was plenty of fault to go around," says Frost. From its blockbuster opening to its bizarre, cliff-hanger-packed finale, the *Twin Peaks* TV phenom lasted just 30 episodes and 14 months. It did have a dissatisfying postscript: *Twin Peaks: Fire Walk With Me*, Lynch's poorly received 1992 prequel film, a baffling, nightmarish requiem for the broken dream of never-ending mystery. It resolved nothing.

TODAY, TWIN PEAKS IS CONSIDERED BOTH A GAME-changing classic and a cautionary tale. You can easily imagine the show thriving now, in a vast, fragmented, post-broadcast-television universe where "cult show" is a business plan, not a death sentence. In fact, in this space where so many auteur-minded prestige dramas and crypto-serials flourish, *Twin Peaks* is routinely cited by everyone from David Chase (*The Sopranos*) to Bryan Fuller (*Hannibal*, the forthcoming *American Gods*) as inspiration. "Lost never would have happened if *Twin Peaks* hadn't occurred," says *Lost* co-creator Damon Lindelof, whose current series, HBO's *The Leftovers*, is deeply



SHERILYN FENN

AUDREY HORNE

The precocious, Cooper-smitten teen

ON THE REVIVAL Fenn was dining with friends when Lynch texted her about the show. "I screamed and embarrassed myself and ran out like a crazy person." She says she's "very, very happy" with what she filmed: "He created something amazing."

JAMES MARSHALL

JAMES HURLEY

Laura Palmer's sweet secret boyfriend

ON THE REVIVAL

"It's like Jimi Hendrix has come back to jam," he says of Lynch directing again. Of his role on the new series, Marshall says, "There's a largeness to my character, not in size but significance. It's very cool."



MÄDCHEN AMICK

SHELLY JOHNSON

The pie-serving waitress at the Double R Diner

ON THE REVIVAL

"I really had to keep myself from crying through every single scene. And then, at one point, David is crying! And I'm like, 'David! I'm trying not to cry, you can't cry!' We were just blubbering messes."

DANA ASHBROOK

BOBBY BRIGGS

The coke-dealing quarterback, Laura's boyfriend, and Shelly's secret beau

ON THE REVIVAL

Ashbrook thought he'd said goodbye to *Twin Peaks* when he went to a sweat lodge with MacLachlan and other cast members after the original series wrapped. But he's thrilled to be back: "I totally, totally couldn't be happier."



**PEGGY
LIPTON**
**NORMA
JENNINGS**

*Owner of the
Double R Diner*

ON THE REVIVAL

Lipton had an epiphany during EW's photo shoot. "Big Ed, Cooper, James—they're all David. We're all just parts of his brain!" And the women? "He writes great parts for women. We're more of the shadow side."



WENDY ROBIE
NADINE HURLEY

*The one-eyed
strongwoman
obsessed with
silent drape-
runners*

ON THE REVIVAL

She knew it was on when Lynch called and simply said, "Hello, Nadine." Her reaction to her part in the script? "Absolute joy."



SHERYL LEE
**LAURA PALMER
AND HER COUSIN,
MADELEINE**

ON THE REVIVAL

"What I read on the page is such a small part of what happened on set," says Lee, who first heard about the revival from a castmate. "I thought, 'This can't be real.' Until I had it confirmed from David, I didn't believe it."



**EVERETT
MCGILL**

BIG ED HURLEY
*Nadine's hubby and
Norma's lover*

ON THE REVIVAL

Lynch had lost track of McGill and apparently got a contact number from a Twitter follower. McGill was at a property he owns but visits infrequently when the phone rang. "That's how close I came to not doing this new series."



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↑ Lynch (right) directing Jake Wardle and Marshall on the latest incarnation of *Twin Peaks*

Lynchian too. But *Twin Peaks* also haunts the industry with lessons about the allure—and burn—of weirdness and mystery. Lindelof recalls an ABC exec trying to cut the monster from the *Lost* pilot by saying, “I don’t want a *Twin Peaks*.” What’s universally admired is the show’s formal artistry, something that definitely shaped Sam Esmail’s audacious USA hacker drama, *Mr. Robot*. “The filmmaking, the command of tone—for those reasons alone, *Twin Peaks* is still revolutionary,” says Esmail.

And now, inspiration has come full circle. *Twin Peaks* 2.0 began in 2012, when Frost—spurred by the vibrant state of TV and itching to make a contribution—pitched Lynch on joining the revolution. “People were obviously hungry for out-of-the-box storytelling. I felt we should be part of that,” Frost says. “And we had some unfinished business.”

Over the years, Lynch had dismissed talk of a revival. But this is the director who refused to give up on *Mulholland Drive*, turning a busted TV pilot into a cinematic masterpiece. He’s a salvager, and a stubborn attendant of his dreams. “I felt the thing had drifted away, so part of me shut down to the possibility of going back,” he says. “Now it seems like fate.” Once a movie maverick who moonlighted on TV, Lynch now considers the small screen to be the best outlet for reaching a large audience with his brand of filmmaking. “The art houses are gone,” says the director, whose last feature was his self-distributed 2006 digital experiment *Inland Empire*. “Cable TV is the new art house.”

IT TOOK TWO YEARS FOR LYNCH AND FROST TO DEVELOP A STORY.

They brainstormed over lunches at L.A.’s Musso & Frank, they wrote over Skype. No one can remember exactly when, but at some point, the pair realized the new show needed Agent Cooper. MacLachlan recalls meeting the director over coffee in a New York hotel: “He said, ‘We’re gonna make more *Twin Peaks* and I need to know if you’re on board for it.’ And I said, ‘David, I’ve always been on board.’ We shook hands, and that was it.”

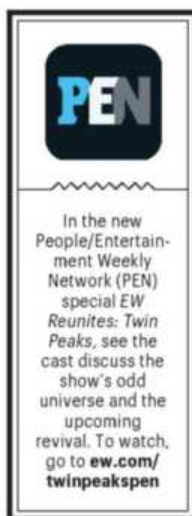
Lynch and Frost, who together own *Twin Peaks*, approached Showtime because a division of its parent company, CBS, holds the show’s distribution rights. Nevins says this was an automatic yes, but

hearing Lynch would direct everything and Cooper would be the focus cinched it. Lynch felt comfortable at Showtime. He knew Levine, who was a development exec on the original *Twin Peaks* at ABC. He also apparently took a shine to the surrealist artwork in Nevins’ office.

The script Lynch and Frost gave Showtime was quite unusual, in content and form. It was a 400-plus-page document collected in three 6-inch binders. There was no indication of how it would be divvied into episodes. (Sorry—parts.) A pact was reached for nine, but as Lynch was prepping, he and Frost decided they needed more parts. That meant a bigger budget. Negotiations grew complicated, and on Easter Sunday 2015, Lynch tweeted that he was quitting the project. Nevins—who was returning home from Japan that day—joined Levine for an emergency summit at Lynch’s home. Coffee was served; problems began getting solved. One month later, *Twin Peaks* rose again. The producers and Showtime agreed to make more parts. Lynch would determine how many more in postproduction; it turned out to be nine, bringing the total to 18.

Lynch shot for 142 days using digital cameras in multiple cities, including some of the Washington State locations where he filmed the pilot in 1989. The actors say the primary appeal wasn’t *Twin Peaks* but helping Lynch make his art. By all accounts, the work was intense, playful, emotional, rewarding. MacLachlan’s first time back in Cooper’s threads? “A little weird. Familiar, but not as familiar as I thought it would be. I’m different. Cooper is—will be—different. But the core of him is still there. When I walked on the set and David saw me, we were smiling from ear to ear.”

Lynch is currently finishing the 18-hour opus with two key *Twin Peaks* collaborators, editor Duwayne Dunham and composer Angelo Badalamenti. The director hopes viewers will delight in deconstructing the show—he thinks fan theories are “a beautiful thing”—but he says he won’t be explaining himself with postshow Q&A’s. MacLachlan wonders if all the parts might add up to something that meets our topsy-turvy, truth-blurred moment: “There’s a lot of anxiety, a lot of uncertainty [right now]. It’s kind of perfect for *Twin Peaks* and David Lynch.” Get ready, detectives. The fire is almost here. ▲▲



To examine the mysteries after every episode, subscribe to a **TWIN PEAKS PODCAST: A PODCAST ABOUT TWIN PEAKS** and get the latest from EW’s Jeff Jensen and Darren Franich. (On iTunes and other platforms)



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– VIOLA DAVIS, ACTOR

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LAURA D

*Before she was born,
she was in the movies.*

A second-generation Oscar nominee, Laura Dern has a Hollywood career that spans decades, the biggest blockbusters, the artiest independents, TV history, cinema heaven. She met Martin Scorsese and Alfred Hitchcock when she was just a kid. (Or: They met *her*.) She has been a professional actress since she was old enough to pretend to be a teenager. As *Big Little Lies* winds down, the 50-year-old is working more than ever. Dern's in theaters this week opposite Woody Harrelson in *Wilson*, adapted from Daniel Clowes' acclaimed 2010 graphic novel. Coming soon are *Twin Peaks* and *Star Wars: The Last Jedi*, two projects she can't talk about. But she told us about everything else.



ERN *My Life in Pictures*

For more than 35 years, the Oscar-nominated actress has blazed a singular path in Hollywood. Now, with her series ***Big Little Lies*** on HBO and her new film, ***Wilson***, hitting theaters, the dauntless Dern joins EW on an adventure into her past. BY **DARREN FRANICH** @DarrenFranich



← (From far left)
Diane Ladd and
Bruce Dern at dinner
in New York and in
The Wild Angels

MOM AND DAD 1960

Diane Ladd and Bruce Dern have five Oscar nominations between them—but their marriage ended when Laura was a child. “I don’t remember their intimacy, because I was 2½ or 3 when they divorced,” Dern says, looking at this photo of the couple at dinner in 1960. “So it’s really beautiful to see them. My son looks exactly like my dad here. My mom is beautiful, and by the way, looks just like Jennifer Lawrence.” The couple costarred in Roger Corman’s 1966 biker-gang movie, *The Wild Angels*. “I’m particularly fond of that movie, because I was conceived on that movie!” she says, laughing. “Roger Corman has made many careers. He literally made me.”

↓ Dern (circled) and Ellen Burstyn



ALICE DOESN'T LIVE HERE ANYMORE 1974

Prepubescent Dern spent a summer vacation on set with mom Diane Ladd, who would receive a Best Supporting Actress nod for Martin Scorsese’s single-mom dramedy starring Ellen Burstyn. “Scorsese, luckily for me, let me be an extra,” Dern says. “He had the prop master give me an ice cream. Banana-flavored ice cream. They had to do 19 takes of the climax, so I ate 19 ice creams.” Her diligence was noted. “I remember [Scorsese] patting my shoulder and going: ‘You see this kid right here? Nineteen takes, 19 ice cream cones, no complaint of a stomach-ache, and she hasn’t thrown up? Now *this* girl’s an actress!’”

FOXES 1980

Dern, then 11, pretended to be 14 when she auditioned for a small role in this Jodie Foster teen drama about Valley girls run amok. “I lied about my age, because I learned that from my parents!” she says. On set, Dern also learned French cusswords from Foster—and, while filming the scene pictured below, received some impromptu sex ed. “In this shot, we are at a really inappropriate party talking about birth control.” Producer David Puttnam and director Adrian Lyne had to explain the dialogue to her. “It started with ‘You’re aware of what a diaphragm is, right?’ I’m like, ‘Of course! You know, when you breathe?’”



↑ Dern (left)



↑
Marin
Kanter,
Diane
Lane,
and
Dern

LADIES AND GENTLEMEN, THE FABULOUS STAINS 1982

Playing a girl-band rock star alongside frontwoman Diane Lane in this cult classic, Dern learned guitar chords from Bob Geldof and met punk legends. “For me, this was eighth grade,” Dern says nonchalantly. “The greatest parenting choice my mother ever made was to send me for four months to another country [Canada] with the Sex Pistols and the Clash. I would come back with the decision to never do drugs my entire life.”



←
Dern,
Isabella
Rossellini,
and Kyle
Mac-
Lachlan

BLUE VELVET 1986

"I gave up college for *Blue Velvet*," Dern says. "Thank God it was *Blue Velvet*!"

In David Lynch's boundary-bursting neo-noir, she's both the angelic teen crush for Kyle MacLachlan's sleuth and a beacon of shining innocence amid the sumptuous sadomasochistic underworld. It marked the beginning of Dern's ongoing creative partnership with Lynch. "This is where I met my maestro, my college professor, my best male friend, my inspiration—to this day, my lifelong collaborator," says Dern. "He is this radical inventor like no other, this Renaissance man. And within that, he's the sweetest, most regular guy."

WITH JULIA ROBERTS 1990

"This picture brings up this innocent, wild, in-love time, with this collective of friends all starting out together," Dern says of this snapshot with Julia Roberts at the premiere of *Young Guns II*. "I loved her so much.

We had this period of time when we were inseparable. I was not skilled at how to be a friend and keep up with everybody. It was pre-cell phones, pre-texting—and I'm horrible at all that, too! What's an email for Julia so I can send her this picture?"



↑ Julia Roberts and Dern



CITIZEN RUTH 1996

Alexander Payne's abortion satire gave Dern the role of a lifetime: pregnant, paint-huffing malcontent Ruth Stoops. "There was not a scene where I wasn't barfing or f---ing or vomiting or burping," Dern says. "I've never fallen in love with a character more." Dern praises Payne's willingness to push the audience's sympathy, something very much on display in his follow-up film, *Election*: "I want to do a sequel—Tracy Flick and Ruth Stoops together in a heist, or a road picture, because they are the biggest s--- show in town, man. I gotta pitch that to Reese!"

↑
Alex-
ander
Payne
and
Dern

ELLEN, "THE PUPPY EPISODE" 1997

"Susan, I'm gay." With that historic line, Ellen DeGeneres brought her sitcom character out of the closet—the same month she talked openly about her own sexuality, pushing Hollywood conventions in the face of right-wing backlash.

"Susan" was Dern, guest-starring as the lesbian news producer who helps Ellen come out. "This specific moment is the one photo we've looked at where I'm getting chills," says Dern, who claims to have received more fan mail for playing Susan than for any of her other roles. "[Ellen's] bravery changed lives.

It was a very emotional moment for her. To have the honor to be the person whose eyes she was looking into...it makes me want to cry."



↑ Ellen DeGeneres and Dern



↑ Dern and Nicolas Cage

WILD AT HEART 1990

“Look at those two! How much fun are they having?” In her second Lynch collaboration, Dern and Nicolas Cage played young lovers gone supernova. “It was clear we should, in every frame, never have our hands off each other. Clearly, with my hand placement, you see that we’re committed to fully being those characters.” The result was a radical shift for young Dern. “Before this movie, I was the girl next door. After this movie, I was a sex siren.”

→
Jeff
Goldblum,
Steven
Spielberg,
and Dern
on set



JURASSIC PARK 1993

“This is making me laugh so hard,” Dern says. “Right after the movie came out, we had a Halloween party. Melissa Etheridge and her [then] girlfriend Julie [Cypher] came dressed as me and Jeff Goldblum from this scene. Melissa was in this exact hairdo, that shirt, the shorts, the hiking boots, and Julie was in the black leather jacket.”

BIG LITTLE LIES 2017

HBO’s NorCal noir was a movie-family reunion for Dern, who previously played mom to Reese Witherspoon in *Wild* and Shailene Woodley in *The Fault in Our Stars*. “Reese and I, we had the greatest love story ever between this mother and daughter [in *Wild*], but [on *Lies*] we just hate each other!” Dern says with a laugh. She sings the praises of director Jean-Marc Vallée, who let her shoot her scenes between her various upcoming projects. “I’ve worked with the greatest directors ever,” Dern says. “I’m the luckiest actress alive!”

↓
Reese
Witherspoon,
Shailene
Woodley,
and Dern



↑
Dern and
Mike White

ENLIGHTENED 2011-13

Dern co-created (with Mike White) this acclaimed, criminally underseen comedy/drama/nondenominational prayer about Amy Jellicoe, a corporate drone-turned-activist-turned-antiestablishment renegade. “I wish *Enlightened* was starting right now,” Dern says, noting that Amy is someone “a majority of Americans feel like right now: ‘I feel so much rage. I don’t know where to put it. Am I actually going to make a difference?’”



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..... John Ford

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..... William Wyler

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FRIDAY, MA

HOLLY WOOD AT V

In the 1940s, a band of legendary movie directors put
Now, the new Netflix documentary series **Five Came Back** investigates

TRA



front lines of WWII filmmaking

FINAL
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STAND AND WEB

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WOOD WAR!

their careers aside to help America win World War II.
their extraordinary stories. BY ANTHONY BREZNICAN @BREZNICAN

A BLAST

of light with the power to change the world and leave human beings awestruck. A weapon like no other. In the right hands it could be a boundless force for good, but if wielded by those with a craven hunger for power, it also had the capacity to inflict unfathomable pain. In the early days of World War II, there were only a few people in America with the skills to control it.

The weapon was the movies.

Just as the U.S. government rounded up atom-splitting physicists for the Manhattan Project to help build a bomb of unspeakable might, American leaders also recruited some of Hollywood's top directors to harness the technology of modern filmmaking. Editing was a few decades old, synchronized sound just a few years old, and color motion photography was in its infancy. The filmmakers' mission: combine these state-of-the-art tools to galvanize the home front and show Americans what they were fighting for—and against.

The new Netflix documentary series *Five Came Back* (streaming and in select theaters March 31), narrated by Meryl Streep, tells of five cinematic trailblazers—John Ford, Frank Capra, George Stevens, John Huston, and William Wyler—who put aside their careers, their families, and their safety to join the fight against the Third Reich and Imperial Japan. Based on the best-selling 2014 book by Mark Harris (a former EW executive editor), the three episodes explore not only how movies altered the war but how the sacrifice, tragedy, and atrocities of battle changed the course of moviemaking.



FRANK CAPRA

1897–1991
born SICILY, ITALY

OSCARS WON



Prewar Films *It Happened One Night* 1934, *Mr. Deeds Goes to Town* 1936, *Mr. Smith Goes to Washington* 1939

War Effort *Prelude to War* 1942, *The Battle of Britain* 1943, *War Comes to America* 1945

Postwar Films *It's a Wonderful Life* 1946, *State of the Union* 1948



JOHN FORD

1894–1973
born CAPE ELIZABETH, MAINE



Prewar Films *Stagecoach* 1939, *The Grapes of Wrath* 1940, *How Green Was My Valley* 1942

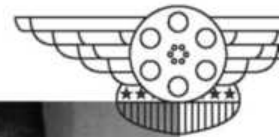
War Effort *The Battle of Midway* 1942, *Sex Hygiene* 1942, *December 7th* 1943

Postwar Films *They Were Expendable* 1945, *The Quiet Man* 1952, *The Searchers* 1956, *The Man Who Shot Liberty Valance* 1962

Harris, who also wrote the script for the doc, says it wasn't a natural decision for the military to join forces with show business, but the draw was undeniable. "I think power is always interested in power—and suspicious of power," Harris says. "Washington viewed Hollywood, then and now, as a power independent of them. Certainly many viewed Hollywood with great suspicion as a business run by Jews and immigrants. But the smart people in Washington really got the fact that movies exerted a powerful hold on the American consciousness." The figures in *Five Came Back* stood out because of their ability to point a camera *and* their talent at manipulating emotion. Today they're iconic to any film buff:

John Ford was the irascible tough guy known then for *Stagecoach*, *The Grapes of Wrath*, and *How Green Was My Valley*. He helped found the Navy's field photo unit, which made everything from anti-venereal-disease training reels to harrowing battle docs like 1942's *The Battle of Midway*, for which he captured footage of the Japanese bombardment while sitting atop a prime target—an American electrical facility.

Frank Capra, an Italian immigrant eager to prove his patriotism, had directed heart-warmers like *Mr. Deeds Goes to Town* and *Mr. Smith Goes to Washington*. His primary focus during the war became the *Why We Fight* series, an attempt to gird soldiers and civilians without stoking them with hatred.



JOHN HUSTON

1906–1987

born NEVADA, MO.



Prewar Films *Jezebel* 1938 (SCREENPLAY), *Sergeant York* 1941 (SCREENPLAY), *The Maltese Falcon* 1941

War Effort *Report From the Aleutians* 1943, *San Pietro* 1945, *Let There Be Light* 1946 (NOT RELEASED UNTIL 1980)

Postwar Films *The Treasure of the Sierra Madre* 1948, *The African Queen* 1952, *Moby Dick* 1956



GEORGE STEVENS

1904–1975

born OAKLAND



Prewar Films *Swing Time* 1936, *Gunga Din* 1939, *Woman of the Year* 1942

War Effort *Nazi Concentration Camps* 1945, *That Justice Be Done* 1945

Postwar Films *A Place in the Sun* 1951, *Shane* 1953, *Giant* 1956, *The Diary of Anne Frank* 1959



WILLIAM WYLER

1902–1981

born MÜLHAUSEN, GERMANY
(NOW MULHOUSE, FRANCE)



Prewar Films *Dodsworth* 1936, *Wuthering Heights* 1939, *Mrs. Miniver* 1942

War Effort *The Memphis Belle: A Story of a Flying Fortress* 1944, *The Fighting Lady* 1944, *Thunderbolt* 1947

Postwar Films *The Best Years of Our Lives* 1946, *Roman Holiday* 1953, *Funny Girl* 1968

George Stevens was the maker of adventures like *Gunga Din* and such featherlight comedies as *Penny Serenade*, which helped moviegoers escape the grim realities of the Great Depression but did not prepare him for the horrors he would experience overseas, especially documenting the Nazi death camps after the war.

John Huston, the bombastic young director of *The Maltese Falcon* and screenwriter of *Sergeant York*, used his signature bravado to paper over the strain he experienced when first capturing front-line battle in Italy. He then recorded the effects of post-traumatic stress on the soldiers who survived the war in 1946's *Let There Be Light*.

Finally there was William Wyler, craftsman of *Wuthering Heights* and *Mrs. Miniver*, who brought a personal stake to the war: He was a German-born Jewish filmmaker with family in Nazi-occupied Europe. He partially lost his hearing and saw a member of his camera crew die in a crash while chronicling America's bombing raids over Germany for 1944's *The Memphis Belle: A Story of a Flying Fortress*.

Author Harris says the appeal of this project was exploring a time that he, and many movie lovers, may have erroneously thought of "as a gap in [the directors'] résumés, rather than as a crucial thing they did." Netflix is streaming many of their war films along with *Five Came Back*.



The battlefield left an indelible mark on the directors' postwar films





(Clockwise from far left) John Huston's *San Pietro* (1944); George Stevens in France in 1945; author Mark Harris; Frank Capra's *Why We Fight* series



"I was kind of amazed at how much of the story of the war I could tell just through their experiences," Harris says. "When you put the five of them together, they were in the Pacific at Midway, they were at D-day, they were in North Africa, they were at the liberation of Paris, they were at the Battle of the Bulge, they were in the Aleutians, they were at Dachau. So it felt like these were the people to follow because they had the most to do. They left the most behind. They had the most clout. They had the biggest careers and biggest personalities."

Their exploits in battle—not to mention the clashes with American commanders as they tried to release some of the more controversial footage—are difficult to summarize, barely fitting inside a 511-page book, let alone a three-hour documentary. Telling their tales on screen required an equally formidable team of filmmakers.

At the helm of the Netflix doc is Laurent Bouzereau, who has spent his life profiling other cinematic storytellers, as in his feature-length documentaries about Roman Polanski and producer Richard D. Zanuck. He has also made dozens of docs for the DVDs and Blu-rays of Steven Spielberg's films, so when the director of *Schindler's List* and *Saving Private Ryan* came aboard as an executive producer, he recommended Bouzereau. "Laurent read the book and was inflamed with almost a calling to tell the story Mark told in this book," Spielberg says. "His enthusiasm was undeniable."

Bouzereau returned the favor by turning the camera on Spielberg, who provides context and commentary on the legends' wartime work along with four other

contemporary filmmakers: Francis Ford Coppola, Paul Greengrass, Lawrence Kasdan, and Guillermo del Toro. "I've done documentaries on all the great filmmakers, and it was interesting to explore another side of Hollywood, almost a dark side," Bouzereau says. "What happens when you decide to put your country before your art?"

His idea was to have each living director focus on a World War II counterpart, analyzing his actions, sometimes critiquing his movies and other times explaining how the war changed that director's life and work. Coppola zeroes in on Huston, Greengrass on Ford, Kasdan on Stevens, del Toro on Capra, and Spielberg on Wyler, whom he met decades ago when he knocked on the door of his Malibu home, a 21-year-old newbie director seeking guidance. "Each of us brought a simpatico to the conscience and style of each of the five directors," Spielberg says.

Fellow directors also understand the mix of combativeness and camaraderie that every filmmaker needs in order to get the job done, he adds. Without it, those five might have never captured the footage they did—and the American military might have suppressed some of it. "They enlisted to serve in the only way they knew how, and they brought [to the U.S. government] the same fierce independence from their battles against studio chiefs," Spielberg says. "That kind of ferocity of standing for what you believe in is the whole reason we fought in World War II."

Five Came Back may touch a deep nerve not just in movie fans but in anyone who pursues a creative dream while also using that skill to effect positive change in the world. It's notable that Capra, Ford, Huston, Stevens, and Wyler had all achieved Hollywood success before the war. "All of these guys had made it," Kasdan says. "And then they volunteered for a real life-and-death struggle and did good work there, and survived it. So now their life story has a different dimension to it."

Their later work had another dimension too. The five directors made arguably their greatest and most enduring Hollywood movies *after* the war—even if some of them were initially flops, like Capra's *It's a Wonderful Life*—although the price of that wisdom and experience was steep. "What does it mean to survive? That was a big thing for me," Harris says. "Capra's career didn't really survive the war, and Wyler came back with a disability. John Huston pretty clearly had what we would now call PTSD. The war was not what any of them thought it would be."

In that way, *Five Came Back* is not just a war story. Not just a story about coming home. It's about what comes back with you. ♦

EVERY LAST CHILD DESERVES A FUTURE



Meet 5-year-old Amena.* Seeing her safe inside a hospital, you wouldn't know that she's a child refugee from Syria, recently rescued at sea from certain death.

At Save the Children, we do whatever it takes – every day and in times of crisis – to ensure children like Amena grow up healthy, learning and safe. No matter who they are or where they're born.

Because every child deserves a future. **Every last child.**

[SavetheChildren.org/Amena](https://www.savethechildren.org/Amena)
Watch Amena's dramatic rescue and recovery.

*Child's name changed for protection. ©2017, Save the Children. All rights reserved. Photo: Louis Leeson.

LEAH REMINI
ON SCIENTOLOGY

“WE NEED TO CONTINUE TO TELL THESE STORIES”

The outspoken actress and activist opens up about her ongoing fight for change as she films season 2 of the docuseries
Leah Remini: Scientology and the Aftermath. *By Joey Nolfi @joeynolfi*



A

FTER DEDICATING MORE THAN THREE DECADES OF

her life to Scientology, ex-parishioner Leah Remini had one mission in creating her 2016 A&E show: to publicly expose what she alleged were abusive church policies—and inspire others to do the same. (In a statement, the church said all “allegations are false and are tired rumors stemming from the same small group of anti-Scientologists.”) Now Remini talks to EW about the series’ impact and what to expect from season 2, which premieres later this year.

When you left the church in 2013, did you plan to speak out against it?

No. You can leave quietly, and they won’t go after you or your family. If you start to speak out, the church goes after you.... I couldn’t just sit around watching people get bullied.

Season 1 of the show, which alleged extreme church practices, seemed to get people talking about Scientology like never before.

People have been talking about it, for decades.... [They] were just making fun of a belief system,

and that’s not what this is about. You’ve never heard me ridicule or make fun of the Xenu story and what Scientologists truly believe.

At the end of the first season, you alluded to a legal campaign you were mounting. Will season 2 get into that?

Yes! In my heart I believed the FBI would be sitting in a war room like they do on TV. They’d be going, “Damn it, that’s it! We’re going to raid the place, we’re going to run in and save all these people and we’re shutting this s--- down.” But that is not real life. [Scientology

has] tax-exempt status, so you can’t just run in and say, “This is not a religious organization.” They’ve met the religious requirements on paper, so we need more time to effect change. Several law firms have contacted [me and show consultant/costar Mike Rinder], and we’re moving forward.

What else can you tell us about the new season?

I didn’t foresee a season 2. I didn’t want to do another season. But the response from the organization and the response from parishioners—particularly celebrity parishioners—has proven to me that we need to continue to tell these stories.

Do you think legal action is necessary? You don’t think they’ll come to a moral awakening?

Morally they believe they’re doing the right thing. They believe that what L. Ron Hubbard says...is being followed to a tee. I know that because I was a Scientologist for years. There is no thinking for yourself in Scientology; the policy



(From top) Leah Remini performing with Erika Christensen (left) and Juliette Lewis (right) at a Church of Scientology event in 2002; with Mike Rinder on *Scientology and the Aftermath*

says what it says, and [Hubbard's word] is drilled into you from the moment you read *Dianetics*. The only way to expose what's happening is to continue to tell stories. [Church leader] David Miscavige isn't going to have a moment.

Has anyone from the church reached out to you to appear in season 2?

No, and I want to be clear about that: I'm not trying to turn people. We don't need to get people to come out; we're hearing from people who haven't spoken before. They've been brainwashed into believing they could do nothing. They were told there'd be heavy repercussions if they went to the police or the FBI. [The church has called Remini's allegations a "rehash of stale, long disproven claims."]

Because Scientology stretches so far into Hollywood, were you afraid that doing this show would impact your career?

I think it's just the opposite. I've been embraced even more by Hollywood, and I continue to work. [Editor's note: Remini is currently filming the NBC pilot *What About Barb?*] As far as acting is concerned, if my career was affected by my speaking out

against abuses, then I'm good with it. I don't need to work in a town that's complicit with these kinds of abuses.

How can people get involved if they want to?

It could be a simple call to your councilman, writing to the IRS, making noise about it, or encouraging people to come forward. People feel like they should do more, but they don't realize how much they've already done by supporting us and supporting the people who've been on our show.

Do you think the current political climate makes all of this even more significant?

Absolutely. If we're not happy, politics aside, what can we do about it? People are doing what they can, and that's a great thing. If you can write a letter, do it! If you can simply call a congressman, do it! In this climate, often people feel they don't have a voice or power to do something, whether it's [in response to] a cult, an abusive relationship, or politics. A docuseries like this makes people feel that there's hope that anyone can do something to effect change. I hope to inspire people to take action. What can you do to make you feel that you're not nothing? ♦

Movies

EDITED BY KEVIN P. SULLIVAN @KPSull



MICHAEL PEÑA

As he takes on the role of Ponch in the new comedy **CHIPS** (out now), the actor, 41, talks to EW about the shadow of Erik Estrada and the state of Latino movie stardom. **BY DARREN FRANICH**

Blockbusters, Best Pictures, the Marvel Universe, Mars: You name it, Michael Peña has stolen scenes there. Now he's putting a new spin on the legendary part of highway patrolman Frank "Ponch" Poncherello, originated by Erik Estrada on the hit series CHiPs.

Were you a fan of the show growing up?

MICHAEL PEÑA It used to be an event to just watch this force of nature, Erik Estrada, do his thing. As a Latin guy, it was amazing to see another Latin guy on television. There weren't that many, especially back in the day. When there were, they were mainly bad guys, so it was cool to see a good cop as a Latino on television.

Did you get any lessons about playing Ponch from Estrada?

He did a cameo [in the *CHIPS* film]. He showed up and lit up the set. If it had not been *CHiPs*, I think he would have been a star in any other TV show or movie.

Your costar Dax Shepard, who wrote and directed the movie, made it an R-rated action-comedy. What was it like pushing the franchise in such a different direction?

Dax really wanted to modernize it. He amped up some things. It's more humor that I brought to Ponch. When you watch the series, it was a family drama. So now it's almost like the nerds that watched *CHiPs* grew up and made themselves into Ponch. [Laughs]

***End of Watch* (2012) was one of your first big starring roles, and it has become sort of a cult classic in law enforcement circles.**

My brother's a cop, so when I go home, I hang out with a lot of cops. I did it with a little bit of a salute to those guys. Cops definitely appreciate it. If I'm walking down the street and a cop recognizes me, he'll be like, "Hey, can I take a picture with you?"

Estrada was on *CHiPs* from 1977 to '83. You mentioned the impact of seeing him on TV as a kid. Do you think Latino representation has gotten better since then?

You have to think of it in two ways. Me, Diego Luna with *Star Wars*, Gael García Bernal with *Mozart in the Jungle*, Jacob Vargas, Clifton Collins in *Westworld*: All those guys, we're working actors now. There's a lot more of a Latin presence. But if you were to say how



REEL NEWS

Mission Accepted Henry Cavill is joining Tom Cruise in

the sixth *Mission: Impossible* movie. • **The Girl Who**

Didn't Play With Fire Sony has greenlit a new *Girl With*

the *Dragon Tattoo* movie—but without Rooney Mara.

(From top)
Erik Estrada
and Larry Wil-
cox; Michael
Peña and
Dax Shepard



TOP-EARNING HISPANIC MALE ACTORS



1

ANTONIO BANDERAS
\$2.4 BILLION*



2

JOHN LEGUIZAMO
\$2 BILLION



3

OSCAR ISAAC
\$1.3 BILLION



4

BENICIO DEL TORO
\$949 MILLION



5

DIEGO LUNA
\$868 MILLION

many Latin movie stars there are? I don't think there's many international movie stars like a Will Smith, Dwayne Johnson, or Tom Cruise.

Just in your own career, do you think the situation in Hollywood has evolved?

The first 10 years, in the break-downs for different scripts, they wouldn't be open to other ethnicities until the 13th part. And it would be one scene, four lines. That's the only thing I went out for. All my roommates were going out and potentially starring in different movies. As a 19-year-old kid, it would be kind of disheartening.

You had a great role in *Ant-Man*. Are you coming back for the sequel?

I really don't know. They haven't quite picked up my option yet. I know that they're filming the second one in July or something, and I have not been cleared yet.

There's a scene in *CHIPS* where you carry a naked Dax Shepard to a bathtub. Describe every aspect of your preparation.

That was a bit of a challenge. He texted me: "I just wrote a new scene. You're not gonna like it." Dax is becoming the new Matthew McConaughey—he'll just find reasons to take his shirt off. You're like, "Okay, I'm gonna be the butt of this joke." No pun intended!

Wilson

STARRING Woody Harrelson, Laura Dern

DIRECTED BY Craig Johnson

RATING R | **LENGTH** 1 hr., 34 mins.

REVIEW BY Chris Nashawaty
@ChrisNashawaty

THE PANELS OF DANIEL

Clowes' comics, like *Ghost World* and *Eightball*, are safe havens for the world's oddballs, misfits, and misanthropes. In other words, people like Woody Harrelson's Wilson. Cranky, selfish, and a bit of a jerk, Wilson is a man out of time. With his permanent scowl and big black-framed glasses, he looks down his nose at technology, the city of St. Louis, and his fellow man while constantly invading others' personal space with nosy questions. He's a guy who can't take a hint. When his father passes away, Wilson undergoes an existential crisis that leads him to look up his ex-wife, Pippi (Laura Dern), who informs him that after she pregnantly walked out she gave up their baby for adoption. Wilson tries to woo her back and track down their now-teenage daughter (who's a picked-on overweight goth) to form a dysfunctional family he can call his own and give his squandered life some late-innings meaning. Directed by Craig Johnson, who wrote and helmed the far better 2014 Bill Hader/Kristen Wiig comedy *The Skeleton Twins*, *Wilson* has some deliciously awkward laughs thanks to Harrelson's curmudgeonly, childlike performance, but it zips right along without ever landing any emotionally resonant blows. In fact, the final third of the film is in such a rush to get to its unearned hopeful ending that you get the feeling there must be a far better version of it on the floor of some editing room in L.A. **C+**



Woody Harrelson

*DOMESTIC BOX OFFICE TOTALS; SOURCE: BOX OFFICE MOJO

PENA: JOHN RUSSO/CORBIS VIA GETTY IMAGES; CHIPS (MOVIE): PETER IOVINO/WARNER BROS.; CHIPS (TV SHOW): NBC PHOTOEST; BANDERAS: PABLO GUADRA/GETTY IMAGES; LEGUIZAMO: BEN GABBE/GETTY IMAGES; ISAAC: JOHN LAMPARK/WIREIMAGE; DEL TORO: FRED DUVAL/FILMMAGIC; LUNA: GEORGE FIMENEL/WIREIMAGE; WILSON: KIMBERLY SIMMS/FOX SEARCHLIGHT

Bokeh

STARRING Maika Monroe, Matt O'Leary

DIRECTED BY Geoffrey Orthwein and Andrew Sullivan

RATING NR | **LENGTH** 1 hr., 32 mins.

REVIEW BY Chris Nashawaty @ChrisNashawaty

▶ **THAT TITLE ISN'T SOME TYPO OR BIT OF** Berlitz gibberish. "Bokeh," it turns out, is a semi-obscure photography term that refers to the out-of-focus areas in a picture. Sadly, it's also the most interesting element in Geoffrey Orthwein and Andrew Sullivan's unimaginative and unconvincing apocalyptic drama. Matt O'Leary and Maika Monroe (who was so fantastic in the low-budget 2015 chiller *It Follows*) play Riley and Jenai, young lovers vacationing in Iceland. They check out the country's majestic geysers and soak in its milky-colored thermal baths while Riley snaps endless photos on his antique Rollei-flex camera. Then one night Jenai gets out of bed, looks at the dancing northern lights out of their hotel-room window, and witnesses a strange, psychedelic burst of light. When they both wake up in the morning, the hotel is abandoned. So are the usually busy streets of Reykjavik. And everywhere else. There isn't another soul, living or dead, to be found. Was there some sort of evacuation or plague? Could it have been the Rapture? And why are they the only ones to survive? Whatever the source of the mystery, you'd expect these two to react in just about any other fashion than the complacent, almost-comatose one they choose. There's a seed of an interesting, *Twilight Zone* premise here—what would you do if you were the last two people on earth? But *Bokeh* doesn't seem to know what to do with it besides have its photogenic Adam-and-Eve leads take long nature walks, play board games, and upgrade their living conditions. At least, until its dramatically unearned denouement. It's the end of the world as they know it, and these two seem to feel surprisingly fine. **C**



▲ Maika Monroe

EW ON THE SCENE

▶
EW's James
Hibberd
and Brett
Ratner



SUN VALLEY FILM FEST

EW partnered with Idaho's most glam festival to honor director-producer Brett Ratner. **BY JAMES HIBBERD**



It's been almost a decade since their last pairing, but Chris Tucker and Jackie Chan could reunite for *Rush Hour 4*. "I think it will happen; we're talking to writers," director Brett Ratner revealed at the Sun Valley Film Festival (March 15–19), of which EW was a producing sponsor. "We could call it *Grumpy Old Rush Hour*."

Ratner was in the elegant Idaho resort town to accept the festival's Pioneer Award for a diverse career. In addition to directing (*Red Dragon*, *X-Men: The Last Stand*), he has produced prestige movies such as *The Revenant*, which was nominated for Best Picture at last year's Oscars, and cofinanced a slate of 75 Warner Bros. titles—including *Batman v Superman: Dawn of*

Justice, which grossed nearly \$900 million worldwide despite lackluster reviews. "The worst thing that we have in today's movie culture is Rotten Tomatoes—it put a cloud over a movie that was incredibly successful," Ratner said during his Coffee Talks interview, moderated by EW. "It's an aggregate score and not always correct."

I've seen some great movies with really abysmal Rotten Tomatoes scores."

The festival, now in its sixth year, also honored Oscar winner and feminist champion Geena Davis with the Vision Award, and *Girls* star Allison Williams, currently on screens in the surprise horror smash *Get Out*, with its Rising Star Award.

▶
(From left)
Ratner, Allison
Williams, and
Geena Davis



BOKEH: SCREEN MEDIA FILMS; HIBBERD AND RATNER: DAVIS: MARK DAVIS/GETTY IMAGES FOR SUN VALLEY FILM FESTIVAL (2); RATNER: MATTHEW EISMAN/GETTY IMAGES; WILLIAMS: CHARLES SYKES/BRavo/ABC PHOTO BANK VIA GETTY IMAGES

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EW	
WATCH IT NOW	A MY SCIENTOLOGY MOVIE Directed by John Dower BBC broadcaster Louis Theroux dispenses with the gratuitous mocking of the religion itself, and his low-key approach yields honest moments of insight about the complexities of confronting another person's faith. This is one of the best documentaries of the year.
	B+ THE BELKO EXPERIMENT Starring John Gallagher Jr., Tony Goldwyn, Adria Arjona • Directed by Greg McLean
	B+ THE GIRL WITH ALL THE GIFTS Starring Sennia Nanua, Glenn Close, Paddy Considine • Directed by Colm McCarthy
	B+ JOHN WICK: CHAPTER 2 Starring Keanu Reeves, Ian McShane, Common • Directed by Chad Stahelski
PROCEED WITH CAUTION	B BURNING SANDS Starring Trevor Jackson, Imani Hakim, Alfre Woodard • Directed by Gerard McMurray
	B GET OUT Starring Daniel Kaluuya, Allison Williams, Bradley Whitford • Directed by Jordan Peele
	B PERSONAL SHOPPER Starring Kristen Stewart, Lars Eidinger, Sigrid Bouaziz • Directed by Olivier Assayas
	B RAW Starring Garance Marillier, Ella Rumpf, Rabah Nait Oufella • Directed by Julia Ducournau
	B T2 TRAINSPOTTING Starring Ewan McGregor, Jonny Lee Miller, Robert Carlyle Nostalgia is a double-edged sword that can cut you either way. The good news is that the original <i>Trainspotting</i> 's four lead actors all slip seamlessly back into their onscreen alter egos as if they've been keeping tabs on them all these years.
	B- BEFORE I FALL Starring Zoey Deutch, Liv Hewson, Logan Miller • Directed by Ry Russo-Young
SKIP IT	B- LOGAN Starring Hugh Jackman, Patrick Stewart, Dafne Keen • Directed by James Mangold
	C BRIMSTONE Starring Dakota Fanning, Guy Pearce, Kit Harington • Directed by Martin Koolhoven
	C TABLE 19 Starring Anna Kendrick, Craig Robinson, Tony Revolori • Directed by Jeffrey Blitz
	C- THE SHACK Starring Sam Worthington, Octavia Spencer, Tim McGraw • Directed by Stuart Hazeldine
	D SONG TO SONG Starring Ryan Gosling, Rooney Mara, Natalie Portman Terrence Malick still inspires a passionate minority of hardcore devotees, no matter how inept or ludicrous the work. Even for those groupies, his latest presents a test of will.

KEY = LIMITED RELEASE = VOD = NETFLIX = WIDE RELEASE

"A HILARIOUS, SPOT-ON COMEDY OF THE HEART."

—MARIA SEMPLE,
AUTHOR OF *TODAY WILL BE DIFFERENT*



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AUTHOR OF *HERE'S TO US*

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One Scary Mother

Director Alice Lowe was eight months pregnant when she made **Prevenge**, a movie about a female serial killer...starring herself. **BY CLARK COLLIS**

▶ The way Alice Lowe tells it, directing and starring in her filmmaking debut, *Prevenge*, while almost eight months pregnant was a breeze. "Afterwards I was like, 'God, the shoot went so smoothly!'" says Lowe, 39. "And the producers were like, 'Um, yeah, there were some problems—we just didn't tell you.'"

In the low-budget British horror film, which Lowe also wrote, the actress plays a woman named Ruth who starts killing the people she believes caused the death of her boyfriend. The twist? Ruth is acting under the instructions of her unborn child, with whom she has a telepathic link. "She's smuggling this sinister force within her, but nobody suspects because she's pregnant," Lowe says.

The actress, a veteran of the U.K. film scene, had starred in and co-written 2012's *Sightseers* but was eager to jump behind the camera. "I had been trying to develop a project as a director for a long time, and it wasn't going anywhere," she says. "I realized, 'Why don't I use all this stuff—being a woman, being pregnant—that is perceived as being a handicap in the film industry?'"

The gimmick of Lowe directing a film about a woman carrying a psychotic fetus while pregnant herself was enough to get British indie-film company Western Edge Pictures on board. "There have been pregnant directors before, but I don't know if they've been starring *and* directing," Lowe

▶ Alice Lowe; (below left) Lowe on set



says. "So we knew that we would get press—and the film being good is a bonus!"

Prevenge premiered at the Venice Film Festival last year and garnered strong reviews when it was released in February in the U.K. "For such a tiny feature to have the life it's had has been

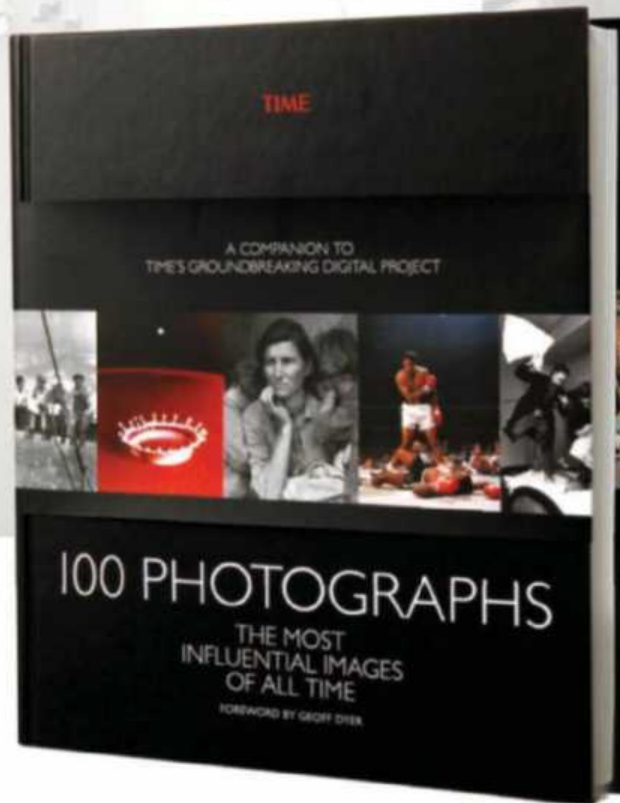
“
SHE'S SMUGGLING
THIS SINISTER FORCE
WITHIN HER,
BUT NOBODY SUSPECTS
BECAUSE
SHE'S PREGNANT.”

—ALICE LOWE

really unexpected," says Lowe.

Speaking of new life: Is her baby, Della Moon, showing any ill effects from having "played" a psycho fetus? "Not yet," Lowe says. "She might be a cunning evil genius, hiding in plain sight to take over the world later, but she's very angelic right now."

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TV

EDITED BY **CAITLIN BRODY** @cbroday



▲ Larry Dorf, Rachel Ramras, and Hugh Davidson

Nobodies

DATE	TIME	NETWORK	REVIEW BY
Debuts March 29	10 p.m.	TV Land	Leah Greenblatt @Leahbats



IT'S NOT NEWS THAT HOLLYWOOD LOVES A MIRROR—or that it hardly minds showing exactly how the dream sausage of show business gets made. Cinematic history is littered with behind-the-curtain tales of ambition and stardust, and you don't need to look much further than *La La Land*, the film that swept (nearly) everything this year, to see how proudly the tradition lives on.

But there is, of course, another side: stories not just about the dewy hopefuls who reach that shining syndicate upon a hill, but all the unglorious *Nobodies*—that vast rabble clawing their way up its steep, Crisco-greased side slopes, perpetually in danger of crashing down into the slag heap of failures and also-rans at the bottom.

TV Land's latest offering joins a small-screen mini-boom in what could be called the showbiz cringe comedy: a sort of scrappy, Louis C.K.-style backlot vérité far less polished than the Prius party bros of *Entourage* or the ornery midlife musings of *Curb Your Enthusiasm* and *The Larry Sanders Show*. Think strivers sliding toward the far side of 35—marginal-to-moderate industry players essentially spelunking their own lives on a spate of shows that include FX's *Better Things*, HBO's *Doll & Em*, and, more loosely, *Master of None*, *One Mississippi*, and *Crashing*.

Nobodies lands right in that strike zone—though it's technically already a winner, having been greenlit for a second season before the first episode airs. (It helps, no doubt, that Melissa McCarthy is an executive producer.) Larry Dorf, Hugh Davidson, and Rachel Ramras star as avatars of themselves:

LOGLINES

Meet Julia *Sesame Street* is adding a new Muppet to

the show—she'll be their first character with autism. •

Big Smizes All Around Tyra Banks will return as host

of VH1's *America's Next Top Model*, replacing Rita Ora.



▲ EPs Melissa McCarthy and Ben Falcone

By day they write for *The Fartlemans*, an animated show that's No. 1 in the crucial "boys 2 to 6" demo. On screen and off, they also once belonged to improv troupe the Groundlings alongside McCarthy and Kristen Wiig—a space they return to in the series' opening scene, to requisite humiliation. But their trump card is *Mr. First Lady*, a script written with McCarthy in mind. (The POTUS is a woman, see, so her "First Lady" is a man. It's funny because it's fiction!) Their project's chances seem slim, mostly because Larry, Hugh, and Rachel are a mess: They blow meetings and spill red wine on white carpets; they pratfall out of bathroom windows after bad sex and can't seem to meet a VIP without committing simple assault. (Unlike Ricky Gervais' brilliant, scabrous *Extras*, where stars like Kate Winslet and Daniel Radcliffe leaned gleefully into celebrity grotesque, *Nobodies*' best-known guests play themselves on a more recognizably human scale.)

In the three episodes made available, *Nobodies* feels like a show still finding its tone, too slapstick and broad by half. And its themes are hardly revelations: Hollywood's hierarchy is a cruel beast; executives are high-strung divas one tantrum away from a deep vein thrombosis; parking in L.A. is hard. But it's still decent fun to watch the trio throw pebbles in the Narcissus reflecting pool of fame, and enjoy the tiny splash. **B**

MEET THE SOME-BODIES

Five guest stars playing their real-ish selves



KRISTEN WIIG

Larry's one-time nemesis



KRISTEN BELL

Rachel's fellow PTA mom



MAYA RUDOLPH

An old friend from improv



JASON BATEMAN

Larry's pickup-game victim



ALLISON JANNEY

Their hapless elevator-mate

Dave Chappelle's Stand-up Comedy Specials

DATE Debuted March 21 | **TIME** Streaming | **NETWORK** Netflix

REVIEW BY Ray Rahman @RayRahman

"I HAVEN'T BEEN WORKING IN 10 YEARS," DAVE

Chappelle muses to an eager crowd. "I had to watch *Key & Peele* do my show every night!" Of course, there is no real substitute for the idiosyncratic Chappelle, whose long absence from the limelight only helped cement his legend status. Now, more than a decade after walking away from his massively popular Comedy Central sketch show, he's back in a big way with two thrilling specials: *The Age of Spin* (taped in L.A. in 2016) and *Deep in the Heart of Texas* (Austin, 2015), released simultaneously on Netflix.

Both sets find Chappelle working through a lot of the same knotty themes: fame, race, police. But he's notably more frisky in *Age of Spin*, turning hot-button current events into philosophical quandaries. He rips into his childhood hero Bill Cosby, calling him "the Steph Curry of rape," but wonders how the positive aspects of Cosby's legacy should be remembered: "It would be like if you found out that chocolate ice cream itself had raped 54 people!" Other topics Chappelle wraps his head around: O.J. Simpson (nice guy, but guilty), Caitlyn Jenner ("How the f--- are transgender people beating black people in the Discrimination Olympics?"), and Kevin Hart (Chappelle questions how Hart got more famous than him).

Heart of Texas is looser, even whimsical at times. Midway through the set, Chappelle lights a cigarette, sits on a stool, and delivers a surreal and winding story about a vagina in a boxing match. He offers personal tales as well, riffing on his marriage, fatherhood, and an extortion attempt. Yet he always finds himself returning to the topics that animate him most. As fans of his sketch show know, Chappelle is fascinated by discrimination, constantly taking stock of who's up, who's down, and who's next. In times like these, there's comfort in knowing Chappelle is back to keep a sharp eye on things. **B+**



▲ Dave Chappelle



ON THE RUN AGAIN

It's been eight years since Michael Scofield (Wentworth Miller) died—well, *supposedly* died—but he and the **Prison Break** OGs are back for a Fox reboot (debuts April 4, 9 p.m.). Can the series recapture the intensity of the original? The team shares how they formulated their (escape) plan.

BY NATALIE ABRAMS

► FIRST, HIRE THE ORIGINAL CAST

PAUL T. SCHEURING (*creator*) You could be bold and try to reset [the reboot] with a different lead, but the original actors were integral to the whole thing.

DOMINIC PURCELL (*Lincoln Burrows*) All of the actors would say that it wasn't much of a stretch for us to get back into character.

SARAH WAYNE CALLIES (*Sara Tancredi*) I rewatched all of seasons 1 and 2, most of 4. I wasn't in 3, so who cares. *Totally kidding.*

WENTWORTH MILLER I didn't [rewatch anything].... I trusted that Michael was still in me somewhere.

► WELCOME FANS OLD AND NEW

MILLER It's possible to watch and enjoy the reboot not having seen the original [which ended in 2009 after four seasons], but the viewing pleasure will be deepened if you're familiar with the original.

SCHEURING It was critical that the audience could recognize this show and say, "*Prison Break* is back!"

MILLER There are Easter eggs in every episode—that's intentional. We have a very dedicated fan base. My ultimate goal [as a producer] was to make sure what we're doing now hangs together with what came before.

► KEEP THAT HEART RATE UP

MILLER We move at a breakneck speed, which feels right to me.

CALLIES Paul was like, "You know that Homeric epic *The Odyssey*? Yeah, we're going to do that in nine hours of television." It's bonkers.

SCHEURING It's really just the essential aspects of the show without any extraneous fat.

► FIND A COMPELLING HOOK

SCHEURING [The reboot is] ultimately a story about somebody coming back to life. I went back and read *The Odyssey* again and it's exactly that: Odysseus fell off the map for seven years after the Trojan War and was presumed dead. He resurfaced again under an assumed name, Outis, in a foreign land called Ogygia.

MILLER Ogygia makes Fox River [the state penitentiary on *Prison Break*] look like the Four Seasons.

SCHEURING Breaking out of prison is only the start for Michael [on this reboot] because he's in a

Yemen war zone run by ISIS. And part of the mystery as to why Michael's in prison is who he "got in bed with."

PURCELL It's dealing with what's going on in the world right now. It's very poignant and timely.

SCHEURING I wasn't necessarily trying to be topical. At the end of the day, this is not a story about "We've got to stop ISIS." It just happens that Michael has gotten mixed up with the worst possible antagonist.

► LOOK TO THE SHOW'S FUTURE

PURCELL I'd do years of *Prison Break*. I love the show so much.

MILLER I wouldn't rule it out. I feel like there's more story there.

CALLIES I am grateful—I never thought we would be here. If this is all it is, this is enough. And if there's more, I will treat it like a joke until [it isn't].

SCHEURING I know there will be a desire [for more], but at this stage, it's a closed-ended story for me.

MILLER The ending is happy as far as *Prison Break* defines "happy ending." [Laughs] Where we find these characters after nine episodes is somewhere that feels right and earned and satisfying.



▲ Wentworth Miller, Kunal Sharma, Dominic Purcell, and Augustus Prew go on the lam

▼
(From left) Miller; Purcell and Sarah Wayne Callies



BACK TOGETHER AGAIN



WHO'S THE
BOSS?

A **PEN** EXCLUSIVE



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People
Entertainment
NETWORK

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



◀ Dylan Minnette and Katherine Langford

MUST WATCH OF THE WEEK

Series Debut

13 REASONS WHY

FRIDAY, MARCH 31 | STREAMING | NETFLIX

"Hi, this is Hannah. Hannah Baker. Settle in, because I'm about to tell you the story of my life. More specifically, why my life ended." It's a great hook: spooling out one home-recorded cassette tape for each of the 13 people responsible—or so she claims, from the murky beyond—for a teenage girl's suicide. Adapted from Jay Asher's best-selling 2007 YA novel, *Reasons* delivers an analog mystery for a digital world, and a deep embed in the hellscape of lust, envy, secrecy, and despair known as high school. It also has two winning leads in newcomer Katherine Langford (Hannah) and Dylan Minnette (as her erstwhile friend/love interest Clay). And if it sometimes tilts too far into the *I Know What Your Pretty Little Vampire Diaries Did Last Summer* tropes of teen shows, it smartly self-corrects, offering a frank, compulsively watchable portrait of what it feels like to be young, lost, and too fragile for the world. **B+** —Leah Greenblatt

MONDAY MARCH 27

Supergirl

8-9PM | THE CW

Kevin Smith directs the episode, and Lynda Carter returns as the president. Deep breaths, fanboys and girls—deep breaths!

Quantico

10-11PM | ABC

Owen hunts down the publisher behind a "fake news" story. Man, where was Owen when we needed him in 2016?!

Taken

10-11PM | NBC

The mission: break into a Swiss vault to obtain vital documents. That's what I imagine I'm doing whenever I take a Toblerone from the hotel minibar.

APB

9-10PM | FOX

A bar bouncer is accused of assaulting a patron. Totally unacceptable unless you're Patrick Swayze in *Road House*.

The Great Indoors

9:30-10PM | CBS

Jack's nemesis (Chris D'Elia) guest-edits the magazine, creating major problems at work. This is why Chris D'Elia is banned for life from the EW offices.

Rock and a Hard Place

10-11:30PM | HBO

The documentary follows Dwayne Johnson as he examines a youth prison boot camp. Do you get the title yet?

TUESDAY MARCH 28

Series Debut

Rebel

10-11:30PM | BET

This police drama boasts a solid pedigree. It was created by John Singleton (the director of *Boyz n the Hood*) and features the likes of Giancarlo Esposito (*Breaking Bad*) and rapper-actor Cliff "Method Man" Smith as well as Danielle Moné Truitt as Oakland police investigator Rebel Knight, whose brother has been killed by fellow cops. The series has compelling, current-events-tinged plotlines and spirited performances going for it, but those bright spots are outweighed by major weaknesses, including clichéd dialogue and some unbelievable scenarios. **C**



WEDNESDAY MARCH 29



Series Debut

► Harlots

STREAMING | HULU

The majestic Samantha Morton plays Margaret Wells, a bootstrapping madam in 18th-century London. It's a family business: Elder daughter Charlotte (Jessica Brown Findlay) is a glam courtesan seeking independence; the younger Lucy (Eloise Smyth) has her virginity sold to the highest bidder. (Twice.) It's played as light dramedy, with pastel set design and costumes that make everyone look like the Bride of Bowie Frankenstein. But the cheerful casualness belies a tough heart. "The city's made of our flesh," says Margaret. "We'll have our piece of it." I believe in *Harlots'* spirit: Here's a sensitive show about difficult women, and the society that screws them. **B+** —*Darren Franich*

Series Debut

► Imaginary Mary

8:30-9PM | ABC

Poor Jenna Elfman, trapped yet again in a lifeless comedy. The sole thing remotely inventive about this ABC series is its titular animated character (voiced by Rachel Dratch), a make-believe friend Elfman's Alice created as a child to deal with her parents' divorce, who returns to her life when she begins dating a dad of three. The foursome who crash Alice's hard-partying single life are stock characters at best, annoying at worst. And while Dratch infuses Mary with impressive energy, she interacts just with Alice, and the show comes off feeling lopsided as a result. If only *Imaginary Mary* imagined a better gimmick. **C+** —*Shirley Li*



THU MAR 30

► Chicago Med

9-10PM | NBC

The doctors handle an unusual case concerning a pilot. Apparently, he gets really high at work.

► Scandal

9-10PM | ABC

An explosive secret is revealed when the events before the election are retold from Abby's perspective. You might need *all* the red wine for this one.

► The Blacklist: Redemption

10-11PM | NBC

A wealthy businessman is taken by "professional kidnappers." When you're rich, even your kidnappers are high-quality.

FRIDAY MARCH 31



Miniseries Debut

► Five Came Back

STREAMING | NETFLIX

The docuseries tells the stories of five filmmakers—Frank Capra, John Ford, John Huston, George Stevens, and William Wyler—who served in World War II to capture the crises and carnage close-up. Divided into three parts, *Five* uses archival footage, movie clips, and interviews with notable directors (like Steven Spielberg and Francis Ford Coppola) to explore their pre-war careers, experiences overseas, and postwar work. Despite an uneven part 1, the full series is riveting and well worth bingeing for film and history buffs alike. **B+** —*Shirley Li*

SAT APRIL 1

► Say Yes to the Prom

8-9:30PM | TLC

Deserving high school girls get the prom dresses of their dreams. The boys, meanwhile, will have to audition for TLC's *Here's 60 Dollars, Now Go Rent a Tux, Dummy*.

► World Figure Skating Championships

8-10PM | NBC

Will Valtter Virtanen beat Slavik Hayrapetyan? Can duo Ji Min-ji and Themistocles Leftheris take home the gold? And at what point will my fact-checker give up on confirming the spelling of all these names?

SUNDAY APRIL 2

Series Finale

► Big Little Lies

9-10PM | HBO

Who died at the Otter Bay gala? Will Celeste (Nicole Kidman) leave Perry (Alexander Skarsgård)? Will Renata (Laura Dern) find out who's bullying her daughter? All will be answered in tonight's fittingly dramatic conclusion. Director Jean-Marc Vallée grappled with the scope of the finale, which required two weeks of exhausting night shoots: "It was the hardest thing I've ever done." And watch carefully, because the scene that opened the HBO hit will also close it, but this time with a person attached to that heavy breathing. Mystery solved! —*Nicole Sperling*



Music

EDITED BY KEVIN O'DONNELL @ODtron

STORIES BEHIND THE SONGS

DEPECHE MODE

Frontman **Dave Gahan**, 54, talks punks, pans, and the three-plus decades of pioneering synth-rock that led to the group's 14th studio album, *Spirit*, out now.

BY LEAH GREENBLATT

"JUST CAN'T GET ENOUGH" 1981

"I was maybe 18, almost 19, and the punk thing had just kind of ended, but there were still a few people hanging out in the clubs in London, who were trying to play music that you could dance to a bit more that wasn't so violent. And so this song became one of those. The video for it leaves a lot to be desired. When I look at it I'm like, 'Oh my God,' but that's what videos were then—low-budget. And the little performance parts of it are kind of cool! The acting stuff's terrible, of course." [Laughs]

"PEOPLE ARE PEOPLE" 1984

"You had to get creative to find new sounds at this time. We used to go into studios, and the first thing we'd ask was where the



▶ NOTEWORTHY

Zayn's Growing Pains The One Direction star is finishing up his second LP, due this year. "They always say the second album is difficult," he told *The Times* of London. "There are real signs of growth and development."



(From left) Depeche Mode (with then member Alan Wilder, far right) in 1987; the trio (Martin Gore, Dave Gahan, and Andrew Fletcher) this year

kitchen was—literally, for pots and pans and things that we could throw down the stairs and then make into loops. This isn't one of [songwriter and guitarist] Martin Gore's particular favorites. It's quite literal, very poppy. But the song really propelled us into a new cosmos. We supported Elton John at a number of big stadium shows, and Rod Stewart, which was bizarre. But it allowed us the freedom to then go off and create the music that we wanted to."

"PERSONAL JESUS" 1989

"The chorus was, I think, inspired by something Martin read in Priscilla Presley's memoir, where she talked about Elvis being [affects Southern accent] 'her own personal Jesus.' [Laughs] It's a great line. There's this weird dark humor within a lot of our songs that people miss, tongue-in-cheek and also very British, but it was in that one for sure."

"ENJOY THE SILENCE" 1990

"Funny enough, when Martin first came up with a demo, it was kind of half a song—just a piano and Martin singing these very slow, ballad-y couple of verses. And [former member] Alan Wilder and Flood, who was producing the album, had this idea to put a beat to it. They said, 'Get out of the studio, come back in two days.' When we came back, Flood said to Martin, 'I need you to come up with a guitar line.' He started to

play this riff, and that was it. Flood said, 'Dave, go sing,' and I did. Then we started messing with the song, trying to make it more than it was, but it never needed more."

"BARREL OF A GUN" 1997

"I had some rough times during the making of *Ultra*. I had to go into a treatment place, and I also got arrested, busted in Los Angeles, and then I was in *real* trouble. But this song is one of my favorites in particular because I think Martin was sort of pointing the finger at me. It really describes the way I felt at that time: this creature that was barely existing, but somehow still thought he had it going on. [Laughs] We didn't tour with that album, thank God. I think I would have died."

"WHERE'S THE REVOLUTION" 2017

"We live very wonderful, privileged lives and we're very lucky and fortunate, but it doesn't mean we stop caring. Brexit happened, and then Donald Trump, of course. These songs were written with the backdrop of all this stuff going on, and it's impossible to not be affected by the craziness of the world. We seem to be in a really interesting time of weird change and values and choices, and so here [we were asking], 'Who are you really? Where's the revolution, and what does it mean to you? What are your choices?'... You have to call it what it is and not paint it as something else."



WE SPOKE TO PEOPLE WHO FELT A LITTLE DIFFERENT, THE ODD ONES IN TOO MUCH EYELINER.... WE EMBRACED IT, BECAUSE THAT'S WHO WE WERE TOO."

—DAVE GAHAN



What to Stream

EW's guide to this week's essential new releases

DRAKE *More Life*

Drake's latest project may be hard to classify—he's calling it a playlist, not an album—but it's easy to love thanks to its heady mix of trap, house, grime, and dancehall (plus a few LOL-worthy swipes at ex-flame Jennifer Lopez).

BOSS HOG *Brood X*

Seventeen years after their last album, noise-punk icons Jon Spencer and Cristina Martinez sound as dangerous as ever: *Brood X* is a thrilling assault of fuzzed-out guitars, shagadelic '60s organs, and Martinez's earth-quaking caterwaul.

PAUL McCARTNEY *Flowers in the Dirt*

Time-travel back to 1989 with this reissue of Macca's solo classic. The new edition features demos of the single "My Brave Face," which he co-wrote with Elvis Costello, plus previously unreleased tracks.

BETTY WHO *The Valley*

The Australian export is still serving up dazzling '80s electro-pop on her second album. But there are new detours: She channels G-funk on "Free to Fly," and "Mama Say" is her self-proclaimed tribute to '90s-era Britney Spears.



Betty Who

James Blunt

He was once mocked for the ubiquitous “You’re Beautiful”—but now the singer-songwriter, 43, has a few punchlines of his own (and a new album, *The Afterlove*). **BY DAN SNIERSON**

Can I be Blunt for a second?

I see what you’ve done there. I think I was more excited to find out when I first came to the States that *blunt* is actually something you smoke to get high. So, taking on that theme, for this album, I seriously considered changing my name to J. Blo.

Do you really think I’m beautiful or were you just saying that to sell 12 million copies of *Back to Bedlam*?

I was drunk at the time. I’m really sorry to tell you, but I had my beer goggles on. It was three in the morning, and at that time of night I didn’t really care. I just thought you’d do.

When you slo-mo-jumped off that platform in the “You’re Beautiful” video, you probably had a lot of extra time in the air to reflect before hitting the water. What were you thinking about?

I was extremely concerned about how painful it would be on my balls. As you can tell how high-pitched my voice is as a result, it really hurt.

You’ve sold 20 million albums. How many of those were bought by parents for their teenager because they mistook you for James Blake?

Sweet of you to say! Actually, most of them were just bought by my mother. We have a very large warehouse in our garden, so if you ever can’t find one in the shop, call her.

In your new song, “Someone Singing Along,” there’s a lyric about Donald Trump: “Some people going to build a wall/Then smash it with a cannonball.” What would be the best tweet to get from him? Would it make your day if he called you “FAKE MUSIC!”?

So many people have said that before, I’m not sure that would be entirely original.

In 1999, we were headed toward global crisis during a NATO/Russian standoff in Kosovo. You were there, serving in the British army under NATO. Did the standoff finally end when you said, “I have a crazy idea,” and you played your guitar and sang gently, which was met with silence, before one Russian soldier began nodding along, and then suddenly, everyone there was arm in arm, singing in perfect “We Are the World” harmony? Or do I maybe not have a good handle on how military conflicts are resolved?

Well, I think anyone who has worked in the military will be able to tell you that I’ve been a very useful weapon in singing people into surrender—and I would like to offer my services now. If you guys feel the need, you should probably send me out to Iraq and Syria to try to sing ISIS into submission. I’m this kind of Blunt weapon that you’ve got to use.



Singles Swap

Cue up these fresh replacements for the songs you've overplayed. **BY KEVIN O'DONNELL**

LOVE THIS?

FRANK OCEAN
"Chanel"

The soul savant expounds on the highs and lows of success over a sumptuous piano-powered groove.



TRY THIS!

SEVDALIZA
"Bebin"

Backed by swirling strings, this Iranian-Dutch artist twists Ocean's low-key R&B with Farsi lyrics.



MAREN MORRIS
"Company You Keep"

Country's new queen scores again with this hot rave-up from the deluxe edition of her 2016 LP, *Hero*.



BAILEY BRYAN
"Own It"

A rowdy jam from a newcomer who boldly compares herself to Shakespeare. Oh, millennials.



AIMEE MANN
"Goose Snow Cone"

Brace yourself for bummer-town on this haunting ode to loneliness from Mann's new LP, *Mental Illness*.



LAURA MARLING
"Always This Way"

This British folkie has a croon as lovely as Mann's—and the spare arrangement is equally melancholy.



ALESSIA CARA AND ZEDD
"Stay"

The soul-pop introvert hits the club with EDM superstar Zedd on this bright and buoyant banger.



SABRINA CLAUDIO
"Confidently Lost"

If you miss Cara's more wallflower-ish side, she's got a twin in Claudio, who delivers an anti-It Girl anthem.



J. COLE
"Deja Vu"

Middle fingers up: Cole pairs defiant lyricism with an effortlessly cool beat of skittering drums.



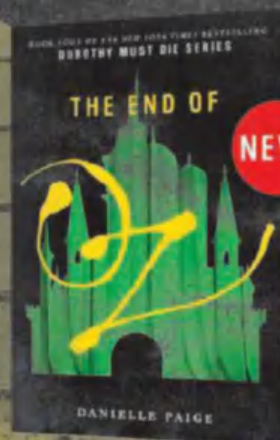
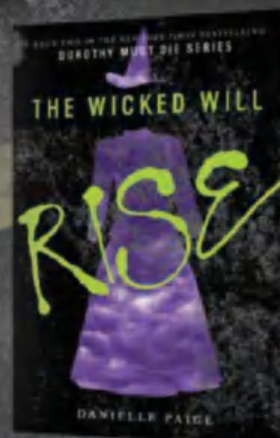
JOEY BADA\$\$
"Land of the Free"

The MC mixes old-school hip-hop grooves with urgent lyrics skewering Trump and mass incarceration.



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Books

▶ BETWEEN THE LINES

Tonight's Gonna Be a Good Bite The Black Eyed Peas

are working on a zombie graphic novel. • **Speaker of**

the House LBJ biographer Robert A. Caro is taping an audio project about political influence called *On Power*.

EDITED BY **TINA JORDAN** @EWTinaJordan

WHAT THE H IS HYGGE?

The publishing world has gone bonkers for this snuggly lifestyle philosophy—our favorite Scandinavian import since IKEA.

BY ISABELLA BIEDENHARN AND TINA JORDAN

There's no exact translation in English for the Danish word hygge (pronounced hue-guh), but Meik Wiking, author of The Little Book of Hygge, says it means feeling cozy, "like you've gotten a hug, just without the physical touch." How to Hygge's Signe Johansen likens it to "an appreciation of the simple pleasures in life." So pull your chair up to the fire, make a cup of cocoa, and learn everything you need to know about hygge from these books.

1

THE BOOK OF HYGGE

LOUISA THOMSEN BRITS

Thomsen Brits' soothing photo-filled book focuses on the qualities that define hygge: simplicity, happiness, balance, beauty, and quiet.

2

SCANDINAVIAN COMFORT FOOD

TRINE HAHNEMANN

To achieve hygge, you need food that nourishes the soul as well as the body. Hahne-mann's rustic-chic recipes showcase hearty porridges, sweet com-potes, and more.

3

THE LITTLE BOOK OF HYGGE

MEIK WIKING





3

THE LITTLE BOOK OF HYGGE
MEIK WIKING

Pay attention to lighting, blankets, and pillows: This compact guide tells you how to create the right atmosphere for hygge both at home and at the office.

4

HOW TO HYGGE
SIGNE JOHANSEN

This is less a how-to than a cookbook, and a glorious one at that—particularly the chapter on *fika*, the Swedish word that means sitting down for coffee and cake.

5

THE JOY OF HYGGE
JONNY JACKSON & ELIAS LARSEN

Want to know the right wood for your fireplace, or the best candles to burn? Jackson and Larsen can tell you. They also devote a chapter to hygge crafts, like lavender bags and fairy-light lanterns.

6

SCANDIKITCHEN
BRONTË AURELL

Aurell, co-owner of a Scandinavian café/shop, intersperses childhood memories among her recipes.

We: A Manifesto for Women Everywhere

BY Gillian Anderson and Jennifer Nadel | PAGES 360 | GENRE Self-Help

REVIEW BY Tina Jordan @EWTinaJordan



I PICKED THIS UP ASSUMING IT WAS A Scully-infused badass guide to feminism but immediately discovered it was, in fact, about helping women instill meaning and purpose in their lives. The self-help-book skeptic in me didn't want to read any further, but I'm glad I did: *We*, which is written in a conversational, almost confiding tone—no pop-psychology babble here—is a fresh, smart look at how women can cut through the bulls--- cluttering their lives and focus on the things that are truly important. **B+ EA**



The Pie-Chart Review

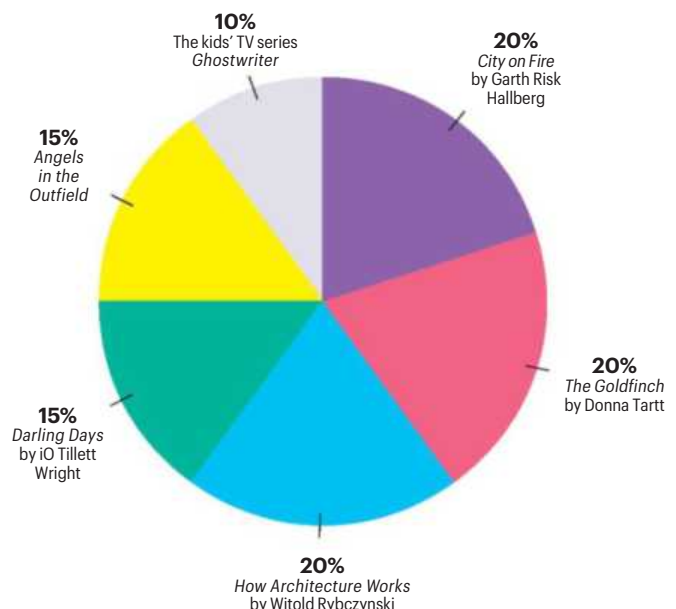
When you describe a book to a friend, you often need to compare it to other things. So we're here to help.

TITLE *The Gargoyle Hunters*

BY John Freeman Gill | **PAGES** 334 | **GENRE** Novel

REVIEW BY Isabella Biedenbarn @isabella324

New York, 1974: Griffin, 13, strips buildings of their beaux arts carvings to help support his dad's architectural-salvage business. The plot occasionally wavers, but Gill's voice does not. **B**
































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	EW	
FICTION	A	EXIT WEST By Mohsin Hamid • NOVEL   
		Nearly every page of this love story reflects the tangible impact of life during wartime—not just the blood and gun smoke of daily bombardments, but the quieter collateral damage that seeps in.
	A-	BLOOD ROSE REBELLION    By Rosalyn Eves • YOUNG ADULT 
		In this richly imagined 19th-century historical fantasy—which teems with mystical Hungarian creatures—a young woman, banished from British high society for her inability to cast spells, gets caught up in the Magyar uprising.
	A-	THE TWELVE LIVES OF SAMUEL HAWLEY    By Hannah Tinti • NOVEL
		Can a man be both a violent criminal and a good father? Imagine a Quentin Tarantino movie crossed with a John Green novel, and you'll have a sense of what this coming-of-age novel is like.
	B+	THE COLLAPSING EMPIRE    By John Scalzi • SCIENCE FICTION
		When the travel network connecting an interstellar empire begins to deteriorate, it sets off a high-stakes drama: An empress, a scientist, and a foulmouthed space merchant must try to prevent the downfall of human civilization.
	B	THE ARRANGEMENT By Sarah Dunn • NOVEL    
		Shortly after they trade their New York City apartment for a house in the suburbs, Lucy and Owen—still in love, but approaching a plateau—listen to another couple's titillating descriptions of open marriage and decide to try it for themselves.
	B	LOLA By Melissa Scrivner Love • CRIME THRILLER   
		Though the putative leader of the Crenshaw Six—an inner-city drug-dealing L.A. gang—is the heavily muscled Garcia, the brains behind the operation belong to his feisty, cunning girlfriend, Lola.
NONFICTION	B+	THE FIRST LOVE STORY By Bruce Feiler • HISTORY   
		In this deeply personal book, Feiler traces representations of Adam and Eve across continents and through history and literature, showing how their story remains relevant to this day.
	B+	THE RULES DO NOT APPLY By Ariel Levy • MEMOIR   
		Journalist Levy recounts professional highs and personal lows (the brutal ruin of a marriage, a harrowing miscarriage) with lucid, unflinching immediacy.
	B+	WORD BY WORD By Kory Stamper • NONFICTION    
		You'll learn what it's like to work on dictionaries from one of the voices behind the cheeky Merriam-Webster Twitter account. Stamper's explanation of how lexicographers decide which new words to include in the dictionary is fascinating.
KIDS' BOOKS	A	THE LADYBUG  By Bernadette Gervais • PICTURE BOOK, AGES 3+
		Is there a child who isn't entranced by these polka-dotted beetles? Gervais' book spins that obsession into an education.
	A	A RIVER By Marc Martin • PICTURE BOOK, AGES 5-8 
		This stunningly illustrated book, rendered in deep blues and greens, charts a river's meandering course through cities, farms, and jungles.



3 QUESTIONS FOR

ANDREW MCCARTHY



He's an actor (*Pretty in Pink*), director (*Orange Is the New Black*), and travel writer (2012's *The Longest Way Home*). Now, with *Just Fly Away*, McCarthy adds YA novelist to his stacked résumé.

BY ISABELLA BIEDENHARN

1

In *Just Fly Away*, 15-year-old Lucy finds out her dad has a young son from a past affair. Why write from her point of view?

It started as an adult book about a marriage—a guy has a one-night fling, and five years later he tells his wife about it. I was working on that book for six, seven years and could never quite crack it. One day I was on a plane writing, and I was like, “My dad’s an a--hole. He has this other kid across town.”

2

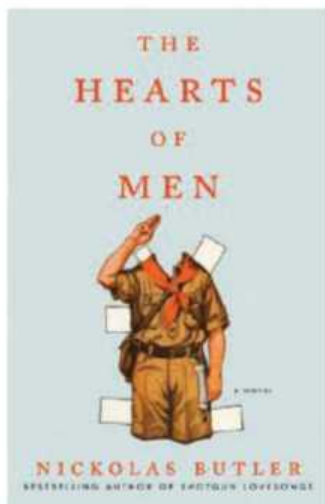
How did you find Lucy’s voice?

I suppose it’s a bit like acting in an accent, where suddenly you’re just messing around and you start saying words you would never say in your real life. You’re liberated by being behind this accent. I just understood her. I remember that time very clearly in my own life, that sense of isolation. But it surprised me. I probably wrote 100 pages before I took it seriously.

3

Are you an actor-director who writes? Or a writer who directs?

They’re different manifestations of the same thing—I locate myself in all three of them. The first time I acted, I went, “Oh, there I am.” And when I started writing [it was the same feeling]. On an overt level, what they have in common is storytelling. It’s just wonderful having characters in your mind when you’re walking down the street.



The Hearts of Men

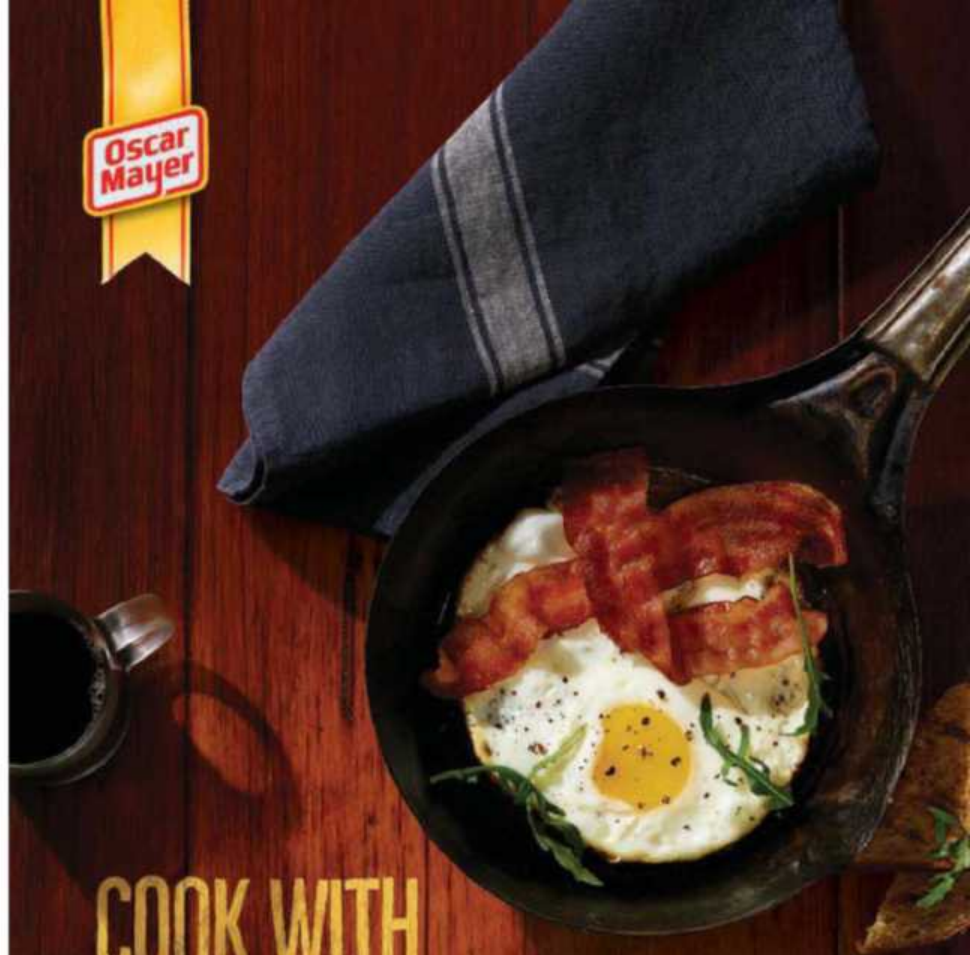
BY Nickolas Butler | PAGES 388

GENRE Novel

REVIEW BY Leah Greenblatt
@Leahbats

▶ **THE BOY SCOUTS ARE** already half a relic when *Hearts* opens in the early 1960s—a hopelessly square vestige of the past in a world on the cusp of free love and Vietnam. But for Nelson Doughty, small and bullied and far too uncool for his campmates, the group is a refuge, offering him the moral code, structure, and father figure he craves. And the kernel of a bond he forms there with an older boy named Jonathan will echo, for better and worse, down the following decades. Butler (*Shotgun Lovesongs*) captures the rites and rhythms of young manhood in intimate, clear-eyed detail, shifting nimbly between multiple perspectives, several generations, and two wars overseas. If a sudden swerve into melodrama in the final pages feels oddly off-key, it's not enough to derail the story or diminish the impact of this distinctly American tale: a potent exploration of friendship, betrayal, and all the markers of masculinity that can't be measured by badges and trust falls. **B+ ECA**

Oscar Mayer



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Stage

EDITED BY **ERIK FORREST JACKSON** @MrErikJackson

KISS AND MAKEUP

In the new Broadway musical *War Paint*, **Patti LuPone** and **Christine Ebersole** square off as cosmetics-industry titans. But first they have some things to say about catfights, horny birds, and karaoke hogs.

BY CLARK COLLIS

FORTUNATE IS THE MUSICAL

that can claim one multiple-Tony-winning legend in a lead role. *War Paint* has two: Patti

LuPone (*Gypsy*, *Evita*) and Christine Ebersole (*42nd Street*), playing rival cosmetics entrepreneurs Helena Rubinstein and

Elizabeth Arden, both immigrants who effectively changed the face of American womanhood. *War Paint* opens April 6, and boasts songs by Scott

Frankel and Michael Korie, who previously helped Ebersole score her second Tony for *Grey Gardens*. While their real-life

characters may have been in competition, LuPone and Ebersole sound totally in tune as they chat about the show at Manhattan's Algonquin Hotel. "There was apprehension because we'd never worked together before,"

says LuPone. "But we found a working relationship and a friendship, because of who we are and what we've been through in the business."

In the *War Paint* song "If I'd Been a Man," you both sing, "What man has the balls that I have?" Which is not a lyric I was expecting.

CHRISTINE EBERSOLE [Laughs] Neither were we!

PATTI LUPONE It's a shock when you hear it. But it's a very elegant, beautiful production. The thrust is [all things] beauty. We go from the 1930s to the '60s, and that's well represented in the costumes.

Rubinstein and Arden never actually met, correct?

LUPONE That's the myth.

EBERSOLE They were definitely rivals, but I think their rivalry was inspirational, really—that one would better what the other was doing.

LUPONE Neither one of us want to think that these two women spent a lot of energy on hatred. Why do people want to see women catfight? I guess because guys fighting isn't as sexy? It is demeaning to the accomplishment of these two women to reduce that relationship to a catfight, to a bitter rivalry.

How well did you two know each other before this production?

LUPONE We've known each other through the business,



▶ BEHIND THE CURTAIN

Fully Fetch The musical version of Tina Fey's *Mean Girls* will premiere on Halloween at the National Theatre in D.C. •

Gay in OK The 2018 Oregon Shakespeare Festival revival of *Oklahoma!* will feature same-sex couples in leading roles.



but not as close as this.

EBERSOLE She's done all the parts I want to play.

LUPONE Really? Which ones?

EBERSOLE Um, Gypsy.

LUPONE It isn't too late for Gypsy.

EBERSOLE Oh yeah, it is too late. And *Sweeney Todd*.

LUPONE Oh, you could still do that. That was a shock for me, when I got a call for that [Broadway production in 2005]. I was like, "Really?" Because I'd never done a piece by Sondheim. I said, "Does Steve know?" They went, "Yes, he knows." I went, "Well, okay."

Did you think he had it in for you?

LUPONE That's another story! [Laughs] No, I don't think he had it in for me, to clarify. But he's very particular about his casting.

How do you take care of your voices during a long run?

LUPONE [To Ebersole] How do you take care of your voice? Because I'm so envious of her voice. I am in awe of her instrument!

EBERSOLE How about yours? I could never do what you do.

LUPONE I don't know what I do. You know what you do. [Laughs] I'm flying by the seat of my pants. She's glorious. What do you do?

EBERSOLE Honestly, I think the way I can sing the way I sing is because of the way I talk to my animals. I hit some really high notes. [Singing extremely high] "You're my

favorite bird!" That's what I sing to my bird. I have a bird and two dogs and two cats, and that's the register I speak to them in.

What kind of bird is it?

EBERSOLE It's a cockatiel.

LUPONE Does it fly in the house?

EBERSOLE Well, we try to let him out of the cage every morning. But it's very tricky because you can't put your feet on the ottoman if you're wearing shoes. He'll start courting them and singing to them.

LUPONE Who is its mate?

EBERSOLE Well, that's interesting. We got a plastic bird that is on a little perch, and it's like a blow-up doll [to him]. That's his thing.

Final question. Do you do karaoke, and what's your favorite song to sing?

EBERSOLE Mine would be any Barbra Streisand song. I haven't done karaoke in 10 years, but it's so fun.

LUPONE I've never done it. They have a karaoke night at the bar at the beach in South Carolina [where LuPone has a summer home]. Of course they have no idea who I am. I'm a Yankee from the North, that's all they know.

So you go to karaoke nights but you don't sing?

LUPONE You can't get up there! Doesn't matter who you are, there's a line. And there's one woman who gets up there who does not get off the stage.

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The Bullseye

Warner Bros. considers revisiting the *Matrix* universe. Hey, if the spoon ain't broke, don't bend it.



Penélope Cruz to star as Donatella Versace on *American Crime Story*. Still no word on who's landed the coveted role of Donatella's lips.



Joe Jonas reportedly says he once had to move out of a house because it was haunted. NOT NICE, ghost of Kevin Jonas' career.



The Girl With the Dragon Tattoo gets sequel, will recast Lisbeth. Guess someone pierced her nipples for nothing.



Monopoly replaces Thimble, Wheelbarrow, and Boot with Rubber Ducky, Penguin, and T. rex, proving there are still no good roles for metals over 40.



Mission: Impossible meets *Bone Structure*: Impossible.



Please, did you really think the Julie Andrews puppet-musical show wasn't going to be in *The Bullseye*?



Bones ends its 12-season run with that highly anticipated episode devoted to the patella.



Thank you, (personal) Jesus: Depeche Mode release their first studio album in four years.

Ellen Pompeo directs *Grey's* episode, during which you'll become intimately familiar with the anatomy of your tear ducts.



Pod Save America cohost (and Bullseye crush) Jon Lovett launches podcast *Lovett or Leave It*. No joke here...but how about calling us, Jon? XOXO, Bullseye



This season, on *Cuchi-Cuchi-ing With the Stars...*



Iron deficiency

9-iron deficiency

Big news:
Bang renewal

Good news:
Fight renewal



Dharma looks amazing! (But Greg has NOT aged so well.)

THE GIRL WITH THE DRAGON TATTOO: MERICK MORTON/SONY; JONAS: SLAVEN VILASIC/GETTY IMAGES; GREY'S ANATOMY: BOB D'AMICO/ABC; JULIE'S GREENROOM: AL GOLDSTEIN/NETFLIX; CHARGED: CRAIG SIODIN/ABC; LOVETT: AMYE PRICE/GETTY IMAGES FOR SYFY; IMAGINARY MARY: BOB D'AMICO/ABC; THE GOD FIGHT: PATRICK HARRBORN/ABC; THE BIG BANG THEORY: MIKE VARSHCHINSKY/ABC; JASON WOODS: JOHN LAMPARSKI/REUTERS; MARVEL'S IRON FIST: PATRICK HARRBORN/NETFLIX; BONES: BRIAN BOWEN SMITH/FOX; DEPECHE MODE: ANTON CORBIN; HENRI CAVILL: KARWAN TANG/REUTERS; VERSACE: LEO VERNACOE/ABC/GETTY IMAGES; CRUZ: ANDREAS RENZI/GETTY IMAGES FOR PARAMOUNT PICTURES

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